



SUMMER FASHIONS

JUNE 1 1933

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★

Eric

EXCITING NEW FREEDOM . . . DARING NEW CHIC
in ravishing all-rubber bathing ensembles



IMAGINE a bathing suit which liberates you completely from any sense of clothed confinement, a costume that seems to become part of the water itself, leaving you thrillingly free and unfettered! And imagine such suits in the smartest of smart cuts and in the gorgeous bright colors that are only possible in rubber.

The United States Rubber Company has originated a complete selection of such fascinating new bathing ensembles—made in sleek, smooth rubber and in an amazing new duoply rubber fabric called Krepe-Tex. Brassiere-and-trunks or scarf-and-trunks styles. Solid colors and striking contrasts of white with green, blue, poppy-glo or black.

• No less interesting are the new "U.S." bathing accessories. Look at these two Paris-styled white beach hats—direct copies from LeMonnier millinery models. Or, if you'd rather be practical, try the clever U.S. Howland cap, which, like Howland shoes, is made with patented suction cups on the inside edge to keep out—absolutely—every little drop of

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And have you ever seen such interesting rope and woven sandals—or such smart practical beach bags—or such amusing water toys? The United States Rubber Company makes them all—these and a great many more that you can see for the asking, at practically any good shop.

United States Rubber Company

1790 BROADWAY,  NEW YORK CITY



Model S20

Model S21

Model S22

6.50

Sizes 14s to 20

BEST'S 1933 EVERFAST PIQUÉS

ARE SANFORIZED - SHRUNK

White
Yellow
Light Blue
Peach

Model S23

Model S24

"**B**EST'S for Piqués" is the smart young set's Summer rule, for Best's has the cutest models and Best's piqué is guaranteed tub fast, sun fast, and won't shrink in washing.

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GARDEN CITY MAMARONECK EAST ORANGE
BROOKLINE OVERBROOK



Lido on the 181 last



St. Claire on the 370 last



Trilby on the 191 last



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Anon on the 160 last



Nakomas on the 150 last



Swagger on the Wingait last



Saratoga on the 160 last



Scottie on the Wingait last



Crescent on the 100 last

Let's talk about I. MILLER SHOES FOR SUMMER DAYS

I. MILLER
Beautiful Shoes

You're going to be wearing cotton frocks and linens, too, in rough interesting weaves the like of which you've never seen before! So shoes also have become texture conscious! I. Miller designers have been busy for months creating all sorts of fascinating fashions in fabric shoes! We predict you'll "cotton to" the *Lido*, a white linen opera with slim, svelte lines, and the aristocratic white linen sandal called the *St. Claire*... White suede—of all things!—and buckskin, too, will be important this Summer! For your lighter moments I. Miller has created the *Trilby* and the *Marna* in a seductive white suede for wear with your flatteringly feminine frocks, your prints and pastels. The *Anon*, a classic opera in brown and white buck, is the boon companion of your smartest sports costume. And right now when there's so much talk about American designers I. Miller has borrowed an original idea from the aborigines of America! After a pow-wow with their big chief designer I. Miller created the *Nakomas*, of true Indian inspiration!... Then there's the new, rough, pebble-surfaced Sponj leather, the smartest, newest thing for sports in 48 states! The *Swagger*—built over the famous Wingait last—is so beguilingly comfortable you'll find yourself wearing it in town and out of town—day in, day out—all Summer! The *Saratoga* pump in white Sponj leather and also the *Scottie*, an oxford with a fringed tongue, are popular members of the country club coterie... But what's a Summer wardrobe without an all-occasion white kid pump? Now don't say you can't wear an opera until you've tried on the I. Miller *Crescent*! It's built on the famous 100 last with a clever stitching at the heel (ssh! that's an I. Miller secret) to prevent slipping or gaping. You'll be flattered by the slenderizing stream lines and you'll like the heel—neither too high nor too low... How we do wish we could tell you about *all* the glamorously lovely I. Miller models! But your own local I. Miller dealer—and there are over 250 I. Miller shops and agencies throughout the country—will be glad to show them to you! Ask to see I. Miller hosiery, too—fitting companions for I. Miller exquisitely beautiful shoes!

I. MILLER

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Like a cooling shadow on a summer's day



A frock of threaded voile has crisp embroidered organdy collar and cuffs, and two-tone grosgrain belt. White with black; brown, navy, black, Alice blue, or flesh with white. Sizes 14 to 44. **\$13.50**

Canadian Price, \$16.75

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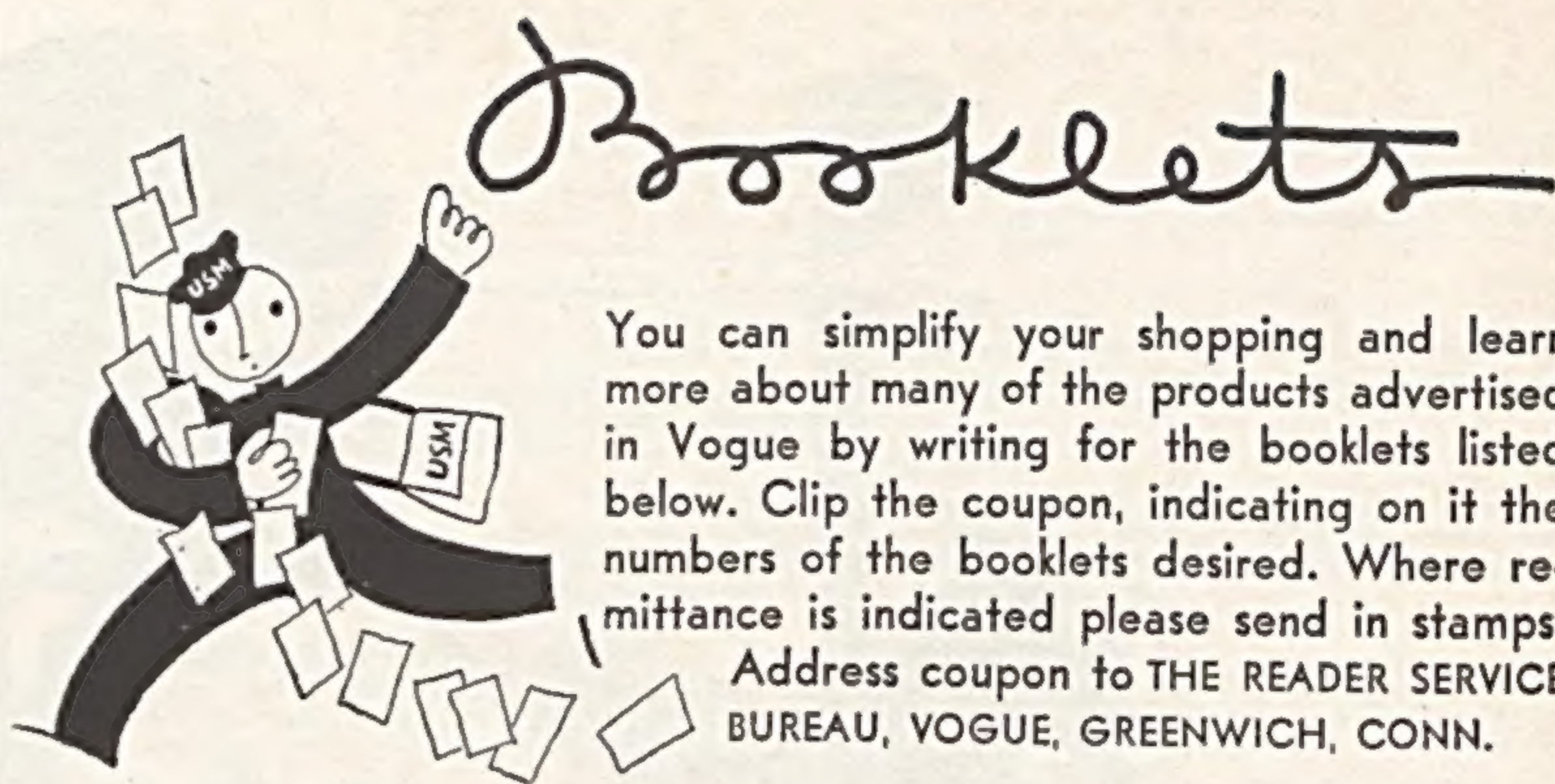
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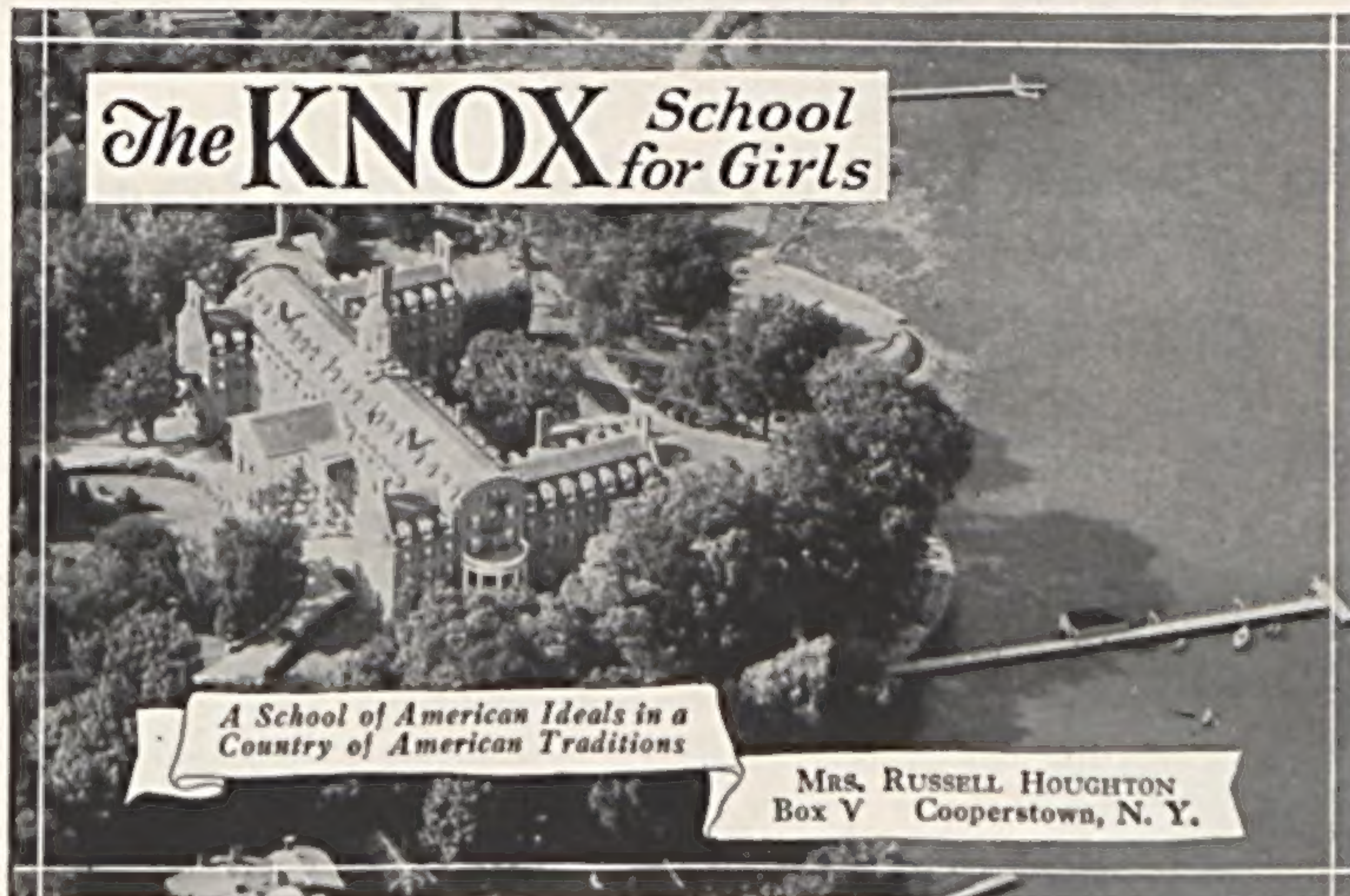
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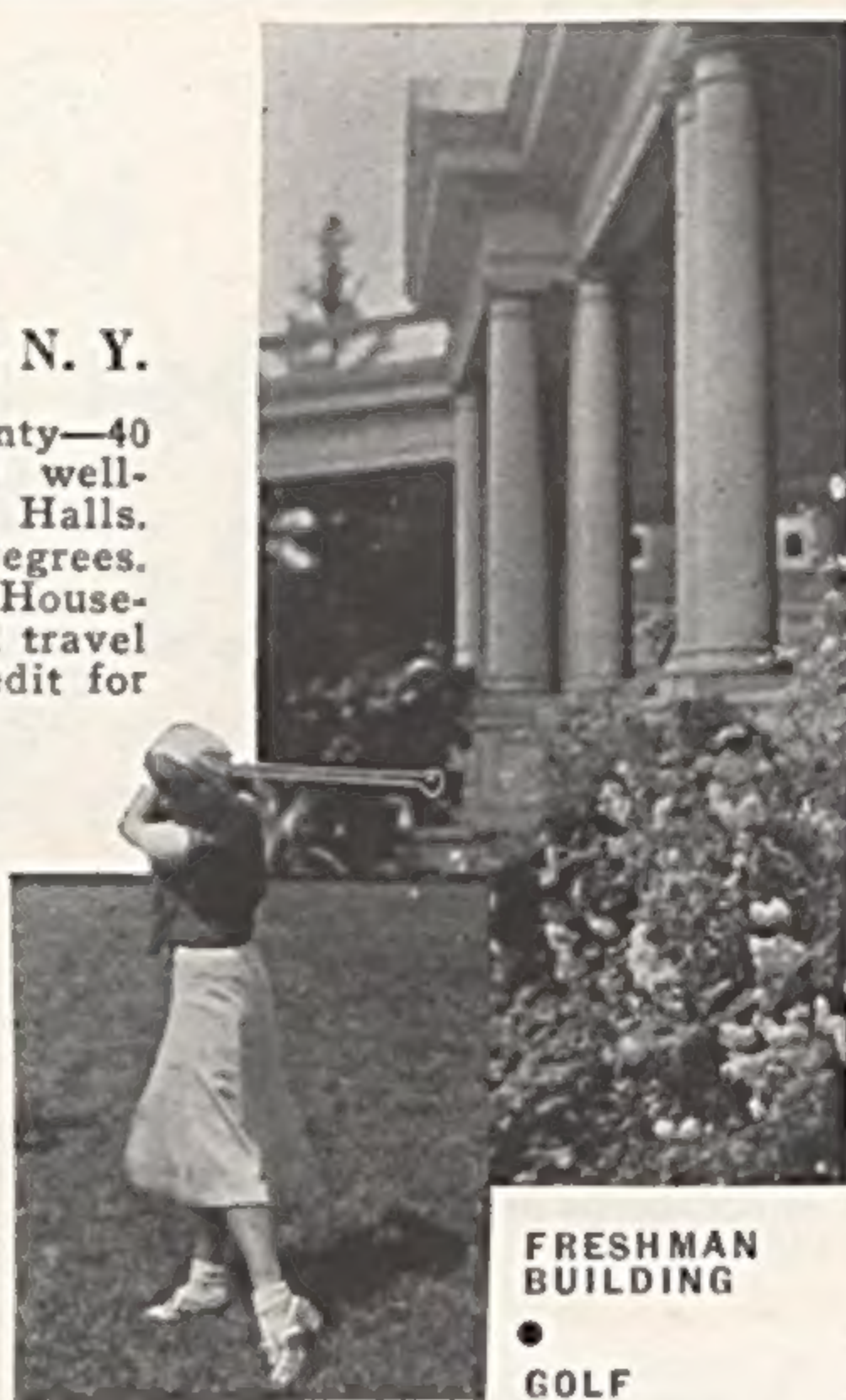
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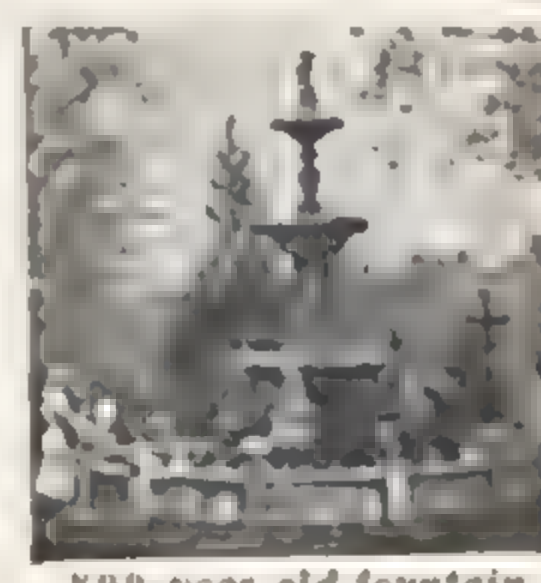


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"Character" is a common term used in describing the good qualities of almost every recognized breed of dog. Every fancier claims more of it for his particular breed than he will concede to some of the others, but it would seem that there is one breed that really has this quality in abundance: the Wirehaired Foxterrier.

You may ask just what is meant by the term "character." Well, character is a combination in proper proportion of liberty, expression, quality, temperament and carriage.

By "liberty" is meant capacity to gallop, suppleness, the adaptability to make sudden turns. The coordination of all moving parts that can be reached to any degree only through a well-built and shapely body.

"Expression" is that seeming desire to do certain acts, to commence a job and finish it with credit; and who would say that the Wire Foxterrier does not have "expression"? The small, bright, piercing eye, so prevalent in this breed, is evidence of character if other things are lacking.

"Quality" is a general term, but it means the owner possesses the neatness and the proportion of bone and muscle just discernible under a close, light coat of good texture and moderate length. In other words, the pressed-up, gentlemanly *tout ensemble*; the difference between the good-looking, well-dressed country boy and the dapper, smart, well-dressed gentleman with social position.

"Temperament" in a dog is akin to "It" in humans. Temperament in a Wire Foxterrier is exhibited by the ever-present merry attitude, the irresistible desire to dance around, the eagerness to play or fight, and when off lead or chain, the desire to search in every nook or corner—the undying spirit.

"Carriage," it would seem, is a complement of all the other terms. Perfect carriage in a Wire Foxterrier means a short, even, low stride, as the arms swinging regularly from shoulders and front, the hind legs moving perfectly straight and in unison. This is the real true terrier gait.

"Character" in the Wirehaired Foxterrier is indicated by the upward and forward carriage of the head, displaying the clean set-on of the neck, always carried conveniently, poised for sudden action.

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June 10—North Westchester
Kennel Club, Mount Kisco,
N. Y.*
June 11—English Springer Spaniel
Field Trial Association,
Greenwich, Conn.*
June 11—Greenwich Kennel
Club, Greenwich, Conn.*
June 15—Central New York Ken-
nel Club, Utica, N. Y.
June 17—Monmouth County Ken-
nel Club, Rumson, N. J.*
June 18—Scottish Terrier Club of
America, Rye, New York*
Aug. 12—Lenox Kennel Club,
Lenox, Mass.
Aug. 20—Rhode Island Kennel
Club, Providence, R. I.
Sept. 7, 8—New York State Fair,
Syracuse, N. Y.
Sept. 9—Storm King Kennel
Club, Cornwall, N. Y.
Sept. 12, 13, 14, 15—Brockton
Agricultural Society, Brock-
ton, Mass.
Sept. 16—Tuxedo Kennel Club,
Tuxedo Park, N. Y.*
Sept. 23—Somerset Hills Kennel
Club, Far Hills, N. J.*

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Wire Foxterrier, Ch. Pendley Calling of Blarney
Owner, Mr. John G. Bates.

Male or Female Dog: Which Shall It Be?

When about to buy a dog the ever-perplexing question arises: Shall it be a male or female? In early times the female was the house pet and watchdog. The belief she is not a desirable pet dates back to the time of the Crusades, when the Crusaders brought back to Europe the contempt that the true Moslems felt toward female dogs. The female was especially abhorred. True Moslems considered dogs of each sex as unclean. They were forbidden to touch one. Dogs were permitted to live only as public scavengers.

As a rule the female has a keener mind than the male and many times a better body, not from the standpoint of muscular strength but greater suppleness. The female is a better watch-dog and is also a better stage performer. She is mentally quicker and more alert. The success of many polar exploration expeditions has depended on sled dogs. Advisors to these expeditions on the subject of dogs strongly favored females as dog-team leaders. This is significant, because the success of this venture depended on the efficiency of the dogs.

In dogs we demand companionship, watchfulness and usefulness. The female gives us all these in far and greater measure than the male. Many times she discriminates more carefully between friend and foe. In the house she is cleaner, quieter and more devoted. House-breaking is much easier with the female than with the male. As a pet for children she is to be recommended; because of her maternal instinct she is more devoted to them.

In selecting a dog it is well to consider that kennel-owners, who have the choice of many dogs, generally select females for their own house pets. It is my opinion that in time the female will be universally accepted as the house dog, pet and companion for both children and grown-ups.

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BIRTHS

NEW YORK

Elliman—On April 26, to Mr. and Mrs. George Trowbridge Elliman (Natica de Acosta), of New York City and Hempstead, Long Island, a son, Peter Bogert Elliman.

Gibb—On April 26, to Mr. and Mrs. Arthur Gibb (Barbara Forrest Lowrie), a son.

Sage—On April 19, in Boston, Massachusetts, to Mr. and Mrs. Dean Sage, junior, (Anne M. Tilney), a son.

BALTIMORE

Cross—On April 12, to Mr. and Mrs. Eben J. D. Cross (Elizabeth Breckinridge Field), of Stevenson, Maryland, a daughter.

CLEVELAND

Engel—On April 5, to Dr. William J. Engel and Mrs. Engel (Molly Lower), a daughter, Barbara Engel.

Halle—On April 8, to Mr. and Mrs. Walter M. Halle (Helen Chisholm), a son.

Laffer—On April 25, to Mr. and Mrs. William G. Laffer (Molly Betz), a son.

McWilliams—On April 9, to Mr. and Mrs. John P. McWilliams (Brooks Barlow), a daughter, Marianne McWilliams.

COLUMBUS, OHIO

Mykrantz—On April 18, to Mr. and Mrs. Frank McCormick Mykrantz (Elizabeth Shedd), a daughter, Brenda Mykrantz.

DULUTH

Armstrong—On March 14, to Mr. and Mrs. Albert C. Armstrong (Ruth Buckman), a daughter.

KANSAS CITY

Holliday—On April 12, to Mr. and Mrs. Joseph W. Holliday (Olive Moffett), a son, Joseph W. Holliday, junior.

Tinsman—On April 13, to Mr. and Mrs. Charles Humbert Tinsman (Julia Chandler), a son, Charles Humbert Tinsman, junior.

MOBILE

Meeker—On April 10, to Dr. William Raymond Meeker and Mrs. Meeker (Isabelle Cowan), a son, William Raymond Meeker, junior.

NASHVILLE

Hooker—On April 14, to Mr. and Mrs. John J. Hooker (Darthula Williamson), a son, Henry Williamson Hooker.

PHILADELPHIA

Brooke—On April 19, to Mr. and Mrs. G. Clymer Brooke (Madeline R. Blackburn), of Birdsboro, Pennsylvania, a son.

Robinson—On April 22, to Mr. and Mrs. William Emmett Robinson (Jean Heckscher), twin sons, William Wilson Robinson, second, and Scott Heckscher Robinson.

Westerfield—On April 13, to Mr. and Mrs. Richard G. Westerfield (Mildred G. J. Wood), of Overbrook, Pennsylvania, a daughter.

PITTSBURGH

McKown—On April 12, to Mr. and Mrs. Frank Boyd McKown (Helen M. Pendleton), of New York City, a son, Frank Boyd McKown, junior.

PORTLAND, OREGON

Menefee—On March 25, to Mr. and Mrs. L. B. Menefee, junior, (Mary Elizabeth Easton), a daughter, Joan Lee Menefee.

RICHMOND

McBride—On April 18, to Mr. and Mrs. Frederick McBride (Penelope Anderson), a daughter, Penelope Weddell McBride.

SYRACUSE

Sanford—On April 10, to Mr. and Mrs. C. Hamilton Sanford, junior, (Jane Cook), a son, Samuel Cook Sanford.

TORONTO, ONTARIO

Holden—On April 22, to Mr. and Mrs. Gordon Holden (Mildred Northey), a daughter.

WEDDINGS

NEW YORK

Alker-Tipson—On April 19, in Saint Bartholomew's Church, Mr. Henry A. Alker, junior, son of Mr. and Mrs. Henry A. Alker, of New York City and "Hilltop," Sands Point, Long Island, and Miss Thelma Ransom Tipson, daughter of Mrs. Gerard S. Tipson.

Bishop-Phelps—On April 28, in the Church of the Ascension, Mr. F. Michler Bishop, son of Mr. and Mrs. Storrs M. Bishop, of Schenectady, New York, and Miss Ann Catlin Phelps, daughter of Mr. and Mrs. Dudley Phelps, of New York City and "Meadholme," Watch Hill, Rhode Island.

Brainard-Vietor—On May 26, at "Little Brook," Greenwich, Connecticut, Mr. William Walter Brainard, junior, son of Mr. and Mrs. William Walter Brainard, and Miss Katrin Ruth Vietor, daughter of Mr. and Mrs. Ernest G. Vietor, of New York City and Greenwich.

Dillon-Yandell—On April 20, Mr. John H. Dillon, son of the late John H. Dillon and Mrs. Dillon, of New Haven, Connecticut, and Miss Betty H. Yandell, daughter of the late Lunsford P. Yandell and Mrs. Yandell, of Greenwich, Connecticut, and New York City.

Fairburn-Hadden—On April 26, in Saint John's Church, Far Rockaway, Long Island, Mr. William Armstrong Fairburn, junior, son of Mr. and Mrs. William A. Fairburn, of Morristown, New Jersey, and Miss Laura Hadden, daughter of Mr. and Mrs. Harold Farquhar Hadden, of Hewlett, Long Island.

Field-Morris—On April 28, in Saint James's Church, Mr. Malcolm Graham Field, son of Mr. and Mrs. Augustus Bradhurst Field, of New York City and Sterlington, New York, and Miss Cornelia Fellowes Morris, daughter of Mr. and Mrs. Richard Lewis Morris.



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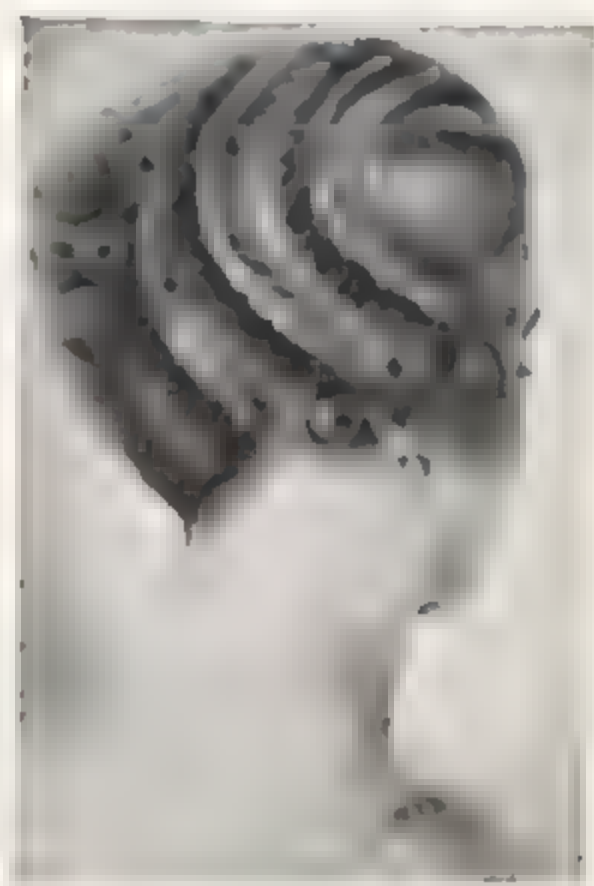
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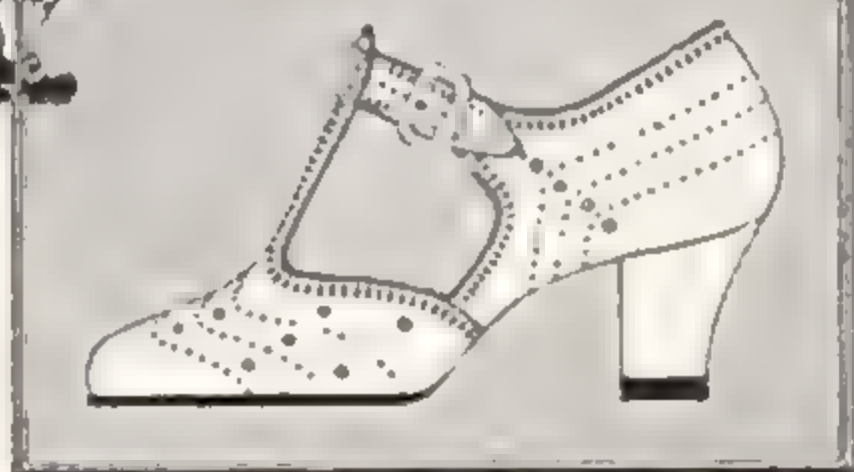
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WEDDINGS

NEW YORK

Hammond-Sterling—On June 7, in the Church of the Resurrection, Mr. Ogden Haggerty Hammond, junior, son of Mr. Ogden Haggerty Hammond, former Ambassador to Spain, and Miss Edythe Sterling, daughter of Mr. and Mrs. Duncan Sterling, of New York City and "Keir Knoll," Oyster Bay, Long Island.

Hope-Wallace—On April 29, in Washington, Connecticut, Captain A. Clement Hope, son of Mr. and Mrs. Cecil A. Hope, of "The Hall," Sand, Somerset, England, and Miss Elizabeth Hale Wallace, daughter of Mrs. Frederic W. Wallace.

Lawrence-Butler—On April 27, in Saint Paul's Chapel, Columbia University, New York City, Captain Neville Lawrence, of London, England, son of Sir Walter R. Lawrence, of London, and Miss Sarah Schuyler Butler, daughter of Dr. Nicholas Murray Butler.

Makepeace-Plunkett—On April 13, Mr. David Banks Makepeace, son of Mr. and Mrs. Frank Barrows Makepeace, of Greenwich, Connecticut, and Miss Mary Dunbar Plunkett, daughter of Mr. and Mrs. Paul Plunkett.

Scribner-Bastedo—On April 27, in Saint Thomas's Church, Mr. David Scribner, son of Mrs. Gilbert Hilton Scribner, of Rye, New York, and Southampton, Long Island, and Miss Eunice R. Bastedo, daughter of Dr. Walter A. Bastedo and Mrs. Bastedo, of New York City.

Skilling-Schermerhorn—On April 26, in the Chapel of Trinity Church, New York City, Mr. J. Harper Skilling, of Easton, Maryland, and Miss E. Constance Schermerhorn, daughter of the late Mr. and Mrs. Charles Augustus Schermerhorn.

BOSTON

Barker-Proctor—On May 20, in the First Parish Meeting-House, Concord, Massachusetts, Mr. Burrill Devereux Barker, junior, son of Mr. and Mrs. B. Devereux Barker, of Boston, Massachusetts, and Miss Jean-Lamont Proctor, daughter of Mr. and Mrs. George Burroughs Proctor, of Concord.

CLEVELAND

Hanger-Baldwin—On April 8, Dr. Irwin Clay Hanger, of Staunton, Virginia, and Miss Sally Baldwin, daughter of Mr. and Mrs. Arthur D. Baldwin, of Cleveland, Ohio.

FLINT, MICHIGAN

McGarth-Barringer—On March 18, Mr. Paul Emerson McGarth, son of Mr. and Mrs. John McGarth, of East Orange, New Jersey, and Miss Eunice Louise Barringer, daughter of Mr. John Martin Barringer.

GREENSBORO, N. CAROLINA

Clover-Trogdon—On April 22, Mr. Phillip Petrie Clover, son of Mr. and Mrs. Samuel Travers Clover, of Los Angeles, California, and Mrs. Margaret Trogdon, daughter of the late Charles C. Thornton and Mrs. Thornton, of New Bern, North Carolina.

KANSAS CITY

Prater-Clayton—On April 19, Mr. Kenneth Wayne Prater, son of Mrs. Joseph L. Bauers, of Denver, Colorado, and Miss Lillis Clayton, daughter of Mr. and Mrs. Harvey A. Clayton.

Stubbs-Reid—On April 22, in Saint Paul's Episcopal Church, Mr. Charles Stephen Stubbs, third, son of Mr. and Mrs. Charles Stephen Stubbs, junior, of Fowler, Colorado, and Miss Josephine Reid, daughter of Mr. and Mrs. Joseph Warden Reid.

MOBILE

Le Fevre-Beville—On April 6, Mr. Albert A. Le Fevre, junior, son of Mrs. A. C. Deyo, of Mobile, Alabama, and of Mr. Albert A. Le Fevre, of Norwalk, Connecticut, and Miss Anne Kate Beville, daughter of Mr. and Mrs. P. D. Beville, of Mobile.

WEDDINGS

PHILADELPHIA

Bromley-Reilly—On April 29, in the Church of the Good Shepherd, Rosemont, Pennsylvania, Mr. Charles S. Bromley, junior, son of Mr. and Mrs. Charles S. Bromley, of "Beaufort," Chestnut Hill, Pennsylvania, and Miss Marjorie Reilly, daughter of Mr. and Mrs. Garrett L. Reilly, of Rosemont.

Gaston-Sloan—On May 12, in Saint Paul's Memorial Church, Overbrook, Pennsylvania, Mr. Benjamin M. Gaston, junior, of Knoxville, Tennessee, and Miss Margaretta A. Sloan, daughter of Mr. and Mrs. Maurice W. Sloan, of Overbrook.

Gordon-Biddle—On April 26, in Annapolis, Maryland, Mr. Alexander Gordon, of Baltimore, Maryland, and Mrs. J. Wilmer Biddle, of "Binderton House," Chestnut Hill, Pennsylvania, and "Kemore Manor," Huntly, Virginia.

Hard-Avery—On April 17, in Palm Beach, Florida, Mr. Anson Wales Hard, of New York City and Palm Beach, son of the late Mr. and Mrs. Anson W. Hard, and Mrs. Katherine Potter Avery, of Bowling Green, Kentucky, and Philadelphia, Pennsylvania.

RICHMOND

Bryan-Hobson—On May 6, at "Tuckahoe," Mr. Alexander Hamilton Bryan, son of the late Thomas Pinckney Bryan and Mrs. Bryan, and Miss Gertrude Skelton Hobson, daughter of Mr. and Mrs. Alexis Corydon Hobson.

Davies-Woodward—On May 6, at "Fair-a-Far-Farm," Middlethian, Virginia, Mr. Maurice Davies, of Montclair, New Jersey, son of the late John Davies and Mrs. Davies, and Miss Amelia Poe Woodward, daughter of Mr. and Mrs. Stewart Minor Woodward.

Lynch-Boatwright—On May 6, in the Cannon Memorial Chapel, University of Richmond, Mr. Donald Paul Lynch and Miss Evelyn Moore Boatwright, daughter of Dr. Frederic William Boatwright, President of the University of Richmond, and Mrs. Boatwright.

Norman-Bryan—On April 25, in Emmanuel Church, Brook Hill, Mr. Mark Richard Norman, son of Mr. Ronald Collet Norman and Lady Florence Norman, of "Moor Place," Much Hadham, Hertfordshire, England, and Miss Helen McGill Bryan, daughter of the late Thomas Pinckney Bryan and Mrs. Bryan.

Williams-Higinbotham—On April 5, at "Harlowarden," Joliet, Illinois, Mr. John Skelton Williams, junior, son of Mrs. John Skelton Williams, of "Faxon," Richmond, Virginia, and Miss Florence Higinbotham, daughter of Mr. Harlow Davison Higinbotham, of Joliet.

SYRACUSE

Almert-Howlett—On April 15, Mr. John Gordon Almert, son of Mr. and Mrs. Harold Almert, of Auburn, New York, and Miss Cornelia Newton Howlett, daughter of Mrs. William Marsh Butler and the late Ames Howlett.

WASHINGTON, D. C.

Thorne-Wallace—On April 19, in Paris, France, Mr. Henry Sanford Thorne, son of Dr. Victor C. Thorne, of "Thornebrook," Greenwich, Connecticut, and Mrs. Melville W. F. Wallace, of Washington, D. C.

WEDDINGS-TO-COME

PHILADELPHIA

Holcomb-du Pont—On June 24, at Fishers Island, New York, Miss Jane Holcomb, daughter of Mr. and Mrs. Frederick Walnwright Holcomb, of Waterbury, Connecticut, to Mr. Pierre S. du Pont, third, son of Mr. Lamont du Pont, of "Saint Amour," Wilmington, Delaware.

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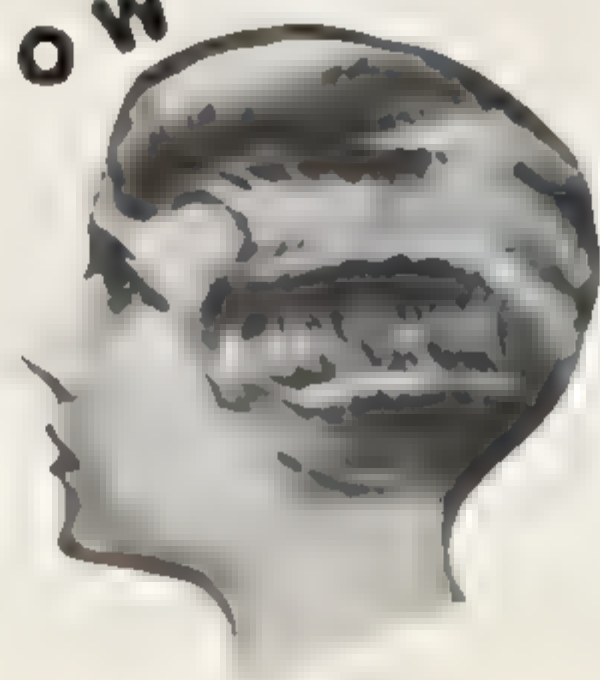
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V O G U E

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SUMMER FASHIONS

Cover design by Erickson

SUMMER FASHIONS

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THERE ARE THREE VOGUES

AMERICAN, FRENCH, AND BRITISH

Edna Woolman Chase, Editor-in-Chief

Michel de Brunhoff—Editor of French Vogue
 Alison Settle—Editor of British Vogue



EN AVION

NEW PERFUME BY CARON PARIS



eye view of the mode

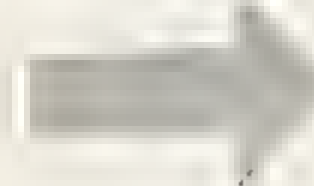
PROBABLY starting with "The Admirable Crichton" and continuing through "Lummox" and such, the literature of this socialistic century has more and more undertaken to show what the underdog thinks of the capitalistic wretch of a top-dog. Going on the principle that nobody cares what society thinks about society, we give, on pages 30 and 31, a symposium of opinions on the drinking classes by theatre ushers, taxi drivers, *et al.*

THERE has been some controversy among people who worry about such things, over whether the very swell would drink the new beer or demand champagne or nothing. It has now been proved that the best of us not only drink beer, but are crazy about drinking beer. Witness, at the right, the beer-bar at the Colony Restaurant, where the flower of our society finds 3.2 per cent. alcohol definitely all beer and skittles.

AS a result of Stark Young's recipe for spoon bread in our March 1 issue, we received a graciously indignant letter from a reader in South Birmin'ham, Alabama. "His recipe is entirely too modern," the lady says. "I am enclosing one used in my family for the last seventy-five years." Though put in our places, we are unwilling to consider this century incapable of turning out a good spoon bread recipe. So, while we will send the Southern one to any of you-all, at the left, we crown Mr. Young's pet, "Miss Spoon Bread of 1933."

ANYBODY who says that women spend their time trying to please men is simply wrong. Women have shown again and again that they are going to do as they please and men can take it and like it. Gory finger-nails were an example, and men did *not* like them. Right now, Woman is proving her independence of masculine opinion by wearing hats that are definitely silly, as you will see on page 50. Although as chic as all get-out, they make men want to crawl under the table.

YOU can't keep the party spirit down. An excerpt from Vogue of 1893 says, "The financial crisis through which the country has been passing will seriously affect New York's social season. . . . It will be bad form . . . to make any display of wealth when so many who have been 'in the swim' are nearly ruined." Yet that decade had some pretty expensive fun. Just so we, with all our troubles, have lately cut loose with some grand parties, like the Opera Ball—shown left and described on page 25. It seems that human patience can stand just so much frugality and no more.





CECIL BEATON

Mrs. Francis H. McAdoo and her daughter, Miss Mary Taylor



MRS. ALLAN A. RYAN, JUNIOR, AS PRINCESS WINDISCH-GRAETZ

The Opera Ball

THE Empress Eugénie raises her hand, and the Viennese wonder, Johann Strauss, bowing, lifts his bow and slowly draws from his violin the opening strains of the "Vienna Woods," sweet and heart-catching, while the orchestra opens and swells the pulsing rhythm. Four Empresses, she of France, she of Russia, of Austria, and of England, rise and waltz, revolving to the music as if such glamour might last on forever, as if a world might not one day end. This scene took place in New York in April, 1933.

That the opera might be maintained, the Opera Ball was given in the Metropolitan Opera House. It could not have been a more magnificent means of preserving something whose magnificence is almost all we have left of the age of grandeur. The pageant that took place was of the Court of Napoleon III., Emperor of the French, at the moment when he received at once his brothers of Russia and Austria and his sister of England, each with a brilliant entourage.

Modern society, in the most beautiful of modern clothes, filled the vast floor of the Opera House, which had been built up nearly level to the stage. Down the centre of this assembly proceeded the foreign courts, up to the throne

on the stage where Mrs. August Belmont sat as Eugénie of France. After their reception, the royal visitors and their attendants stood grouped around the Empress. Elisabeth of Austria was Mrs. Vincent Astor; and Franz-Josef, the Austrian Prince Chlodwig Hohenlohe-Schillingsfürst; Princess Hohenlohe-Schillingsfürst was Princess Hohenlohe-Schillingsfürst. The lovely young Mrs. John H. G. Pell was Victoria of England; Mrs. Francis H. McAdoo was the Dowager Countess of Mount Edgumbe, and her daughter, Miss Mary Taylor, was the Hon. Emma Lascelles.

Mrs. Harrison Williams as the Duchess of Wellington later waltzed in rapid circles with Major-General F. H. Seymour, the Groom of the Robes—in life, Mr. Cecil Beaton, whose broad fuchsia cape billowed out behind them. Last of the foreign courts came Imperial Russia, while the orchestra played sombre Slavic music and the Cossacks stood guard. The tall Czarina walked with a carriage unmistakably imperial—the walk of all those born to rule, straight and glorious and untouchable; it was, actually, the Grand Duchess Marie of Russia. On these pages, Vogue publishes photographs of a few beautiful women, taken by Cecil Beaton.



THE HON. DAVID HERBERT AS LORD CAMOYS

CECIL BEATON



MRS. HARRISON WILLIAMS AS THE DUCHESS OF WELLINGTON

The diplomats, Americans, Siamese, Spanish, Polish, Tunisian; the gay young bloods of the Paris Jockey Club; the gorgeous guardsmen of the Emperors—were all there. Then, after the visiting Emperors had embraced their royal host, the greatest artists of the Second Empire had the honour to perform before this quadruply imperial court. And, though these artists bore such garlanded names as Jenny Lind, Franz Liszt, Paganini, and Adelina Patti, the modern performers who played their parts were no less brilliant and immortal. Frieda Hempel was Jenny Lind; Damrosch was Liszt; Jascha Heifetz was the Strauss who set the ball in motion with the strains of his violin at the conclusion of



MR. AND MRS. PIERPONT M. HAMILTON AS THE DUC DE BASSANO AND THE COUNTESS OF GAINSBOROUGH

the entertainment; Albert Spalding was Paganini, and Patti was played by Lucrezia Bori, the hardest worker and the spirit of the whole ball. After singing before the Empress, she ceased to be Patti and became Bori and, standing on the steps of the throne, spoke in extempore to the vast listening company—and it was because she was herself that tears stood in some eyes.

This was the first Opera Ball New York has ever had, and it was as sparkling as the legendary Opera Balls of Paris. And now that the Ball is over, it haunts people's memories as a blaze of lights, tiaras, ribbon-decorations, and music. This is the memory, but the actuality of all this pomp revived is that the Opera will go on.



MISS NANCY YUILLE AS LADY CHURCHILL

SCENARIO of a DAY IN PARIS

BY way of making you understand what we mean by all this talk about the Famous Forty and their life in Paris, Vogue has had its own movie camera take these pictures of significant moments in a day in the life of Madame Jean Bonnardel, who is a prime example of the leader of fashion. She adores clothes, and, in these pictures, you see her own wardrobe as she wears it. She is the former Made-moiselle Madeleine de Montgomery, sister-in-law of the Comtesse Louis de Montgomery.

- First (left), for a "footing" in the Bois, she displays her national feeling for black in a redingote from Schiaparelli. A red knitted sweater; a black felt hat from Marie-Christiane, beveled; white Alexandrine gloves; a black patent leather bag from Patou, and patent leather Oxford pumps from Costa set it off.
- Next (right), she departs for the country in her Mercédès, clad in these: a brown knit ensemble from Anny Blatt; an ocelot-lined, beige wool coat from Paquin; a Patou bag; brown calf pumps from Greco. Notice her gold Cartier bracelet, worn outside Alexandrine gloves.



SCHIAPARELLI



TO THE COUNTRY IN AN ANNY BLATT ENSEMBLE



FOR LUNCH AT THE CRÉMAILLÈRE—A PATOU ENSEMBLE



AT THE RACES—A MAINBOCHER DRESS



VIONNET'S EVENING ENSEMBLE

ANOTHER VIEW OF THE ENSEMBLE

• For lunching at the chic Crémallière restaurant, Madame Bonnardel wears a black Patou suit with a white crêpe blouse and orange knitted gilet. The corduroy-velvet Chanel hat is in white, too, as is the leather bag from Jean Patou.

• For polo, the races, and garden-parties, she wears a chic full-length Mainbocher printed ensemble in black-and-yellow. The "silly" hat is of the same material. Plus black suède Alexandrine gloves, a Patou bag, and a diamond brooch from Cartier.



AUGUSTABERNARD (TOP) • CHANEL

• At the left, you see her Patou ensemble for cocktail parties and such. It has a white crépon tunic over black. The black picot canotier is Talbot's; the bag, Patou's; the silver fox, Paquin's; the barbaric gold bracelet, Boivin's.

• For very special nights, Madame Bonnardel wears Vionnet's stunning dress of georgette in black and pale grey with an orange sash, and, over it, the striking Moroccan cape of black crêpe lined in orange. The cape (shown in the two pictures above) goes on over the head and may be wrapped closely or thrown back over the shoulders like a burnous. Cartier's diamond bracelets are slipped over the black gloves.

• Over a dinner-table, the stiffened shoulder ruffles of Augustabernard's black lacquered lace dress are accented by Cartier jewels.

• The picture of Madame Bonnardel, in a box at the Opéra, shows her wearing a Chanel black satin dress with a pink satin yoke. Black ostrich cuffs and a tiny boa are a delightful phantasy; her diamond bracelets are from Cartier.

• Another cocktail-hour dress (right) is Augustabernard's combination of black and pale blue crêpe, worn with a Chanel hat to match.



PATOU'S ENSEMBLE FOR LUNCH OR COCKTAILS



AUGUSTABERNARD'S DINNER-DRESS

INSIDE LOOKING OUT

By Marga Mannes

TAXI DRIVER: Morris Gimpelowitz, Hack Badge 38907, turned and spoke through the taxi window while the metre clicked and the cab waited for some one.

"Boy, I could tell you things," he said. "I could write a book about society—the way I see it. Believe me, there ain't much I haven't seen in this cab."

"Seen? Do you keep looking back all the time?"

"Naw—I can tell without looking. There's signs. And then, natchaly, I see 'em come in and out."

"What do you notice most about the society people—the smart set?"

"Aw, they're no different from any one, except they dress up swell and speak in a phony way. If they're young, they ask you to ride around the reservoir same as a low-class couple. More, cause they can afford it better."

"The big difference is that society people can't ever make up their minds where they're going. That drives me nuts sometimes. He says, 'Where do you want to go?' and she says, 'Wherever you want to go,' and he says, 'I want to go where you do—,' 'Well, how about Tony's?' 'All right.' Then they tell me to drive to Fifty-Second Street. In five minutes, he says, 'No, I'm sick of Tony's, let's go up to Jack's,' and then I have to turn in the middle of a jam and get bawled out by a cop and ten chauffeurs."

"They're undecided about everything—restaurants, theatres, night-clubs. They always want to go somewhere,



THE TAXI DRIVER: "SOCIETY IS KINDA HAYWIRE"

but they don't know where. I guess it's a kinda disease.

"And the worst of that is when they're drivin' home late. They're a bit tight—or hazy—even the debbitants—and they can't make up their minds. For the first twenty blocks, they don't say nothin', so I draws my conclusions. Then it starts. The fellow says, 'Come up to my place for a night-cap' and she says, 'Oh no, it's much too late—' and he says, 'Aw, just for ten minutes.'"

"Funny, it's the most re-fined-looking girls that go up to the fellow's place. The tough ones don't tumble so easy."

"They's a lot of different silences. They's the one I spoke about, where they're petting. There's the one between married couples who're sore or bored. Funny. You can tell a married couple because they don't speak going some place, and they do coming back. It's just the other way with the young people in love—they talk going, but not so much coming back."

"Gees, the fights I've heard! When people—society people—get tight, they don't care who hears 'em—or they don't know. You should hear the things some elegant dames can say to some swells in tails. Anyhow, the language the women use in this town makes me blush, honest," said Mr. Gimpelowitz. "I could spend all day being a witness in the divorce courts, if I wanted to."

"Then there are some fellers who're riding around alone and tell me their life story, and why they left their wives, and what did I think of the blonde that just got out, because they want to marry her, and sometimes they cry—honest!"

"Of course, I get more contacts with society people when they're tight than any one, except perhaps speak-easy waiters and door-men. Sometimes they're nice when they're tight. The men give you big tips and slap you on



THE ORCHESTRA LEADER: "SOCIETY TURNS ANIMAL"



THE MODEL: "SOCIETY TREATS YOU LIKE DIRT"

the back and all that. You know, spirit of brotherhood.

"Speakin' of tips, women ain't so good—that is, the older ones. Sometimes they don't give nothin', or a nickel. The young ones are better. They're careless or in a hurry, usually, and give you any change they got handy. The rich, that is. But most women don't use their beans. They never get out their change beforehand, so they hold up three lines of traffic looking for it, hand you a five-dollar bill, and then step out of the wrong door plunk into the middle of traffic, just when the lights turn, and wait for change. And then I get hell from the cops."

"It's a hard life," said we.

"Then again, men are worse about telling you how to go somewhere. If any one gives me a pain it's the guy who says, 'Now turn down on Madison, go east on Sixty-Fourth, then down Second, till you get to Fiftieth, and so on and s'on.' What do they think you're driving a cab for, anyway, to see the world?"

"Some of the young women goin' places are fun, though. They know what they want, and they got a sense of humour. Some of 'em call me by my reg'lar name!"

"Aw, I told you—society ain't much different from anybody, except they smell nicer and are kinda haywire or phony. They's good and bad, like everywhere.

"And I live by 'em," added Mr. Gimpelowitz, candidly.

THE DANCE-ORCHESTRA LEADER: "I don't know much about history," he said, running his long, thin fingers over the keys in an aimless, but harmonious improvisation, "but I do remember about some woman called Circe who changed men into swine. Well, music is that way, too—it changes people—not into swine, exactly, but into their animal selves, or into a sort of trance that isn't themselves.



THE USHERESS: "SOCIETY PEOPLE GOT NO MANNERS"

"I see people in a trance most of the time. The faces that go past me, dancing, are like masks—masks of passion with the eyes closed and the mouth open; or just empty masks of people who're only living in their feet; and then the faces of kids who're absolutely happy—happy in an innocent way, not sexy—.

"It's amazing to see how women change. Some swell society woman comes into the place perfectly dressed and made-up, not a hair out of line and every inch of her face controlled. You'd think nothing could ever make her forget her eyebrows, her mouth, the way her head moves.

"Then she gets up and dances. In a few minutes, everything drops, blurs, gets hazy, sort of drunk with something. With darkies, I can understand it, they're so near the jungle anyhow, but for a Park Avenue dame to fall apart like that (in a nice way, I mean—sometimes they improve that way)—well, it's a shock.

"Of course, some women are tight, and that makes a difference. Older women, usually. They drop, but in an ugly way. I hate to see that, I don't know, it makes me disgusted.

"As a whole, the men change less than the women, dancing. They still have to keep (Continued on page 78)



L'Hôtel de Parieu

Portraits of a house

GUARDED by two tiny lodges in the rue Las Cases, a pair of simply wrought iron gates open upon the court and façade of "L'Hôtel de Parieu." The meticulous restoration of this Empire house in Paris has occupied its owner, Mrs. Benjamin Rogers, for several years, with the result that it has become widely known for its fidelity to the period and its ingenuity and perfection of detail. Mrs. Rogers has wisely had its portrait painted by Pierre Brissaud, whose facile hand has perfectly depicted its varied aspects. Monsieur Brissaud's affection for the enduringly lovely decoration of his own country is as completely expressed in these sensitive drawings as in the many other similar "portraits" he has executed.

The Marquis de Rochegude says that the little pavilion on the site of "L'Hôtel de Parieu" had been inhabited by Madame du Deffand and Mademoiselle de Lespinasse. This is quite possible, since, before the opening of the rue Las Cases, all this land belonged to the nuns of the Holy Sepulchre of Jerusalem, who lodged there, in several pavilions, "*dames pensionnaires*." These ladies were called "Les Dames de Belle-Chasse," probably because, when this territory was still rural, there was always good hunting. It became very fashionable, in the eighteenth century, to retire to "Belle-Chasse"; in addition to Madame du Deffand and Mademoiselle de Lespinasse, Madame de Genlis had a pavilion there.

Mrs. Rogers's house was inhabited after 1865 by the elder Monsieur de Parieu, "Le Maître"; before that, it had belonged to the widow of the Prince de Montholon, who was one of the companions of Napoleon at Saint Helena.

The eventual tenants of "L'Hôtel de Parieu" had, naturally, somewhat diminished its original decoration. In the restoration of this careful and ordered plan, Mrs. Rogers has employed not only her own vital interest, but the aid of

Monsieur Bernard Boutet de Monvel and Monsieur Boudin of "Jansen," in Paris. The result, as depicted in the spirited paintings of Pierre Brissaud, is more than felicitous. With an inspired touch and infinite patience, Mrs. Rogers has collected for each spot the exactly right piece.

Two signed Jacob commodes made for Queen Hortense adorn the drawing-room, and with them is shown the *gouache* of the room in which they were originally used. The marbleizing of the dining-room was carefully reproduced from an old document, and, in a circular salon, Monsieur de Monvel has painted panels representing terracotta figurines in the Empire style. In the small salon, a rare Aubusson carpet with an unusual pattern of dogs and serpents is matched, by lucky circumstance, by its equivalent in the dining-room, the latter carpet having been found much later. This room is completed by Directoire chairs of original form, in clear wood, with dark inlays of animals and musical attributes.

The bedroom shown on the opposite page, with its graceful Restoration bed of the type known as "*bateau*," white walls, and blue-and-white curtains, repeats the calm colour scheme of the lustre of crystal and blue glass. The polished herring-bone floor is graced by a colourful needle-point rug, complemented by the blue-green of the cushions of the 1830 chairs. The library, with its original panelling delicately accented by slender columns, is curtained in green, echoed in the green field of the claret-bordered Aubusson carpet and the green and crystal lustre.

In the garden, a facing pair of terraces, each under its high wall, serve as the setting for late summer dinners. Here, with the guests seated at narrow tables set against each ivy-covered wall, is a manner of dining, the essence of exquisite living, which is perhaps more beautifully achieved in Paris than in any other part of this varied world.



A SERENE BEDROOM IN MRS. BENJAMIN ROGERS'S HOUSE IN PARIS



PIERRE BRISSAUD'S SPIRITED BRUSH DEPICTS THESE INTIMATE ROOMS



FORTNUM AND MASON

STEICHEN

STARRING STRIPES AND CHECKS

Katharine Hepburn**in contradictory rôles**

Here is the cinema's latest meteor, Miss Katharine Hepburn, who somehow manages to look like a forthright, clean-cut American girl, a Michael Arlen heroine, and an enigmatic Garbo rolled into one—wearing two decidedly new fashions. You see her, opposite, leaning on Colwell's crystal console, in a very sophisticated tea-gown—a long trailing Roman-striped chiffon coat over a trailing slip of raspberry chiffon, tied snugly at the waist. The jewels are from Mauboussin

At the opposite pole from the worldly tea-gown across the page is the naïve summer evening dress Miss Hepburn wears below. It closes in at the throat and covers the shoulders with hundreds of petals—like a baby's party dress—but there's plenty of Allure there notwithstanding. Made of organza, white with navy-blue squares, it ties at the neck-line and tightly around the waist-line with blue grosgrain ribbon. W. and J. Sloane contributed the modern décor



HATTIE CARNEGIE



The babies are just little copy-cats

Minding the brood of babies is Nana—British to the heel, as she should be, in a flowing veil and crisp, wide-cuffed Dix-Make uniform; from McCutcheon

All three of these babies are rigged out in perfect copies of their Mammas' suits—an idea Marlene Dietrich started. See mothers' suits for descriptions

Palm Beach got the shock of its life last winter, at sight of an all-rubber bathing-suit. Here is one, of quick-drying, crinkly U. S. Rubber; Saks-Fifth Avenue

The prone mamma waving to the tiny edition of herself wears a new Meadowbrook—remarkable because it has a linen top and belt added to the jersey; Altman



And the mothers are all linen mad

That B. V. D. cotton shirt, man-cut, on the lady combing her golden hair is the last word on the beach, supplanting the polo shirt; from Bloomingdale's

Practically acres of you see the sun in this Gantner and Mattern suit, of the superb fit and red and yellow straps (there's an infant copy opposite); Peck and Peck

A linen brassière and jersey trunks—this red suit has a constitution that the young will like; Best. Blue linen bag; wooden-soled shoes; Saks-Fifth Avenue

All linen but the belt (and that's a rope-and-anchor affair), this suit believes in navy-and-white and in Talon fasteners (baby copy opposite); Best



BENDEL • MOLYNEUX (JAY-THORPE) • PEGGY HOYT

The hats to wear with your prints

Here are *the* summer hats of the season. That one at the top is a shallow sailor, made of a straw so rough that it forms the serrated edge and trimmed with a big grosgrain bow in the middle. You wear it down in front—and it's fun to have an elastic under your curls to hold it firmly; Bendel

You're going to see lots of big, dark hats this season, worn with formal printed frocks—a nice romantic fashion. The lowest one, above, is a very big, very simple one of black Milan straw, trimmed with wide black ciré ribbon and very straight as to brim. Molyneux designed it; from Jay-Thorpé

It has a brand-new feeling—that little Milan hat at the upper right, with its square, shallow crown and its crisp veil put on with inch-wide pleats at each side. You might wear it with any of your printed frocks, from the fluffiest summer chiffon to the most sensible model of flat crêpe; from Peggy Hoyt



MARIA GUY (MILGRIM) • DESCAT (MADAME PAULINE) • DESCAT (DOBBS)

White hats to wear with everything

Up at the top of the sketch is the perfect all-around summer hat—made of Maria Guy's favourite novelty straw, Celtagal. Its crushed crown is high, but very young and dashing, and it looks well with suits and printed silks and summer sports clothes. You can change the band to suit the costume; Milgrim

Choose the lowest hat in white or in some dark colour—either way, you'll wear it and wear it. It's a Descat masterpiece of fine braided straw with the tiniest of brims and a plain grosgrain band as its only trimming. That casual look makes it both smart and becoming; from Madame Pauline

That hat farthest right is Descat's new version of the crushed-in crown, with a good sunshade brim. It's made of a fabric that's partly straw, and it, too, has the new extra-wide grosgrain band. A hat like one of these three is practically indispensable for summer, whether in or out of town; Dobbs



MODELS FROM BERGDORF GOODMAN

Now comes the beer-garden ensemble

This trio look as if nothing but Pommery '21 had ever passed their lips, yet here they are about to quaff seidels of Pilsener '33. The lady at the left wears an ensemble of spotted handkerchief linen with many fine handkerchiefs sacrificed to trim the neck-line of the dress and make the collar of the double-breasted blue jacket

Sheer crêpe with the ubiquitous check makes the second dress and jacket—an ensemble with the pseudo-casual air so perfect for a quiet evening under the bobbing lanterns of a beer-garden. The dark gloves, dark bow, and pill-box organdie evening cap add just the right touch of sophistication to the costume; cap from Madame Pauline



MODELS FROM JAY-THORPE

Clothes to wear when it's hell oder dunkel

Back to beer-gardens, back to long, nostalgic twilights when the right clothes are neither daytime ones nor evening ones, back to the big hat that casts a romantic shadow. This trend is personified by the lady with the huge Milan straw hat and the bright print frock; Jay-Thorpe hat

Light or dark is the great question of the day, and, in the second dress, the light has won out. It's a printed frock, patterned with tiny fish and trimmed with ruffles at the top to lend an air of beguiling femininity. The sailor hat, worn well to the front, has a square crown; Yvonne Ganne

Deeply shirred at the neck, of heavy flat crêpe without a ripple (a change from the ever-present crinkle), with a jacket that flares gaily—here is the so-hard-to-find, so-grand-to-have afternoon dress in a pastel shade that's good for evenings in town. The flattering hat is from Yvonne Ganne



ICE-CREAM AND CAKE

Paper hats, strawberry ice-cream, toy balloons, ring-around-the-rosy, wide-eyed merriment—so were baby parties in the beginning, are now, and ever shall be. So was Leslie Nast's party on her third birthday. You see her twice with Jean Atwell at the left. Bun-ny Gilbert wears the paper hat

Mark Hardin, Craigie Schwartz, and Louise Hitchcock are the three excited guests twisting in their chairs above, while behind them, fascinated by the Mickey Mouse movie, are (left to right) Bobby Masters, Leslie Nast, Jacqueline Benson, Peter Colin Nast, John-ny Benkard, and Bunny Gilbert



RENE LOHSE





- This gaiety was the Spring Ball for the Babies Hospital.
- Dancing: Mrs. Roger Tuckerman, Mr. Frederic Cromwell; Mr. Malcolm McConihe; Miss Dorothy Kane, Mr. Charles West
- Below: Mrs. Allan Ryan, Mr. S. Scheftel, Prince Obolensky
- At the long table: Mrs. J. H. Alexandre, Mr. Richard Hall, Mrs. Morton Schwartz, Mr. Samuel Welldon, Mr. Austen Gray, Mr. Bradford Norman, junior
- Lower picture on both pages: Miss Peggy Wood, Mr. Robert H. McAdoo, Miss Lily Damita

REMI LOHSE

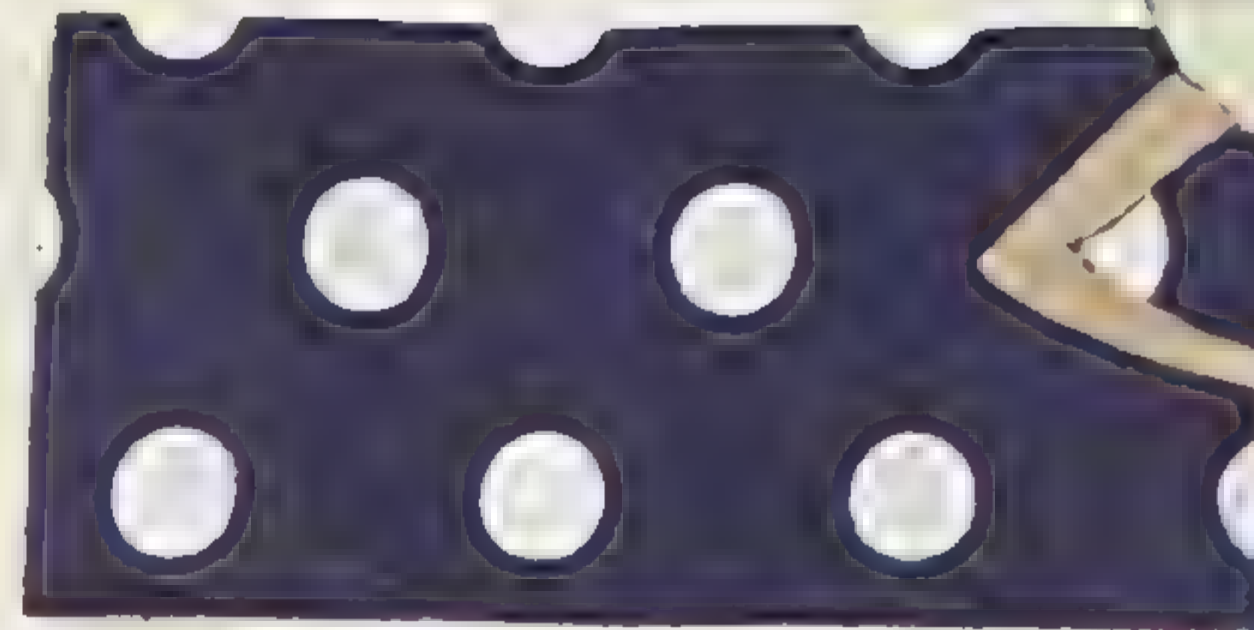


CHAMPAGNE AND CHARITY

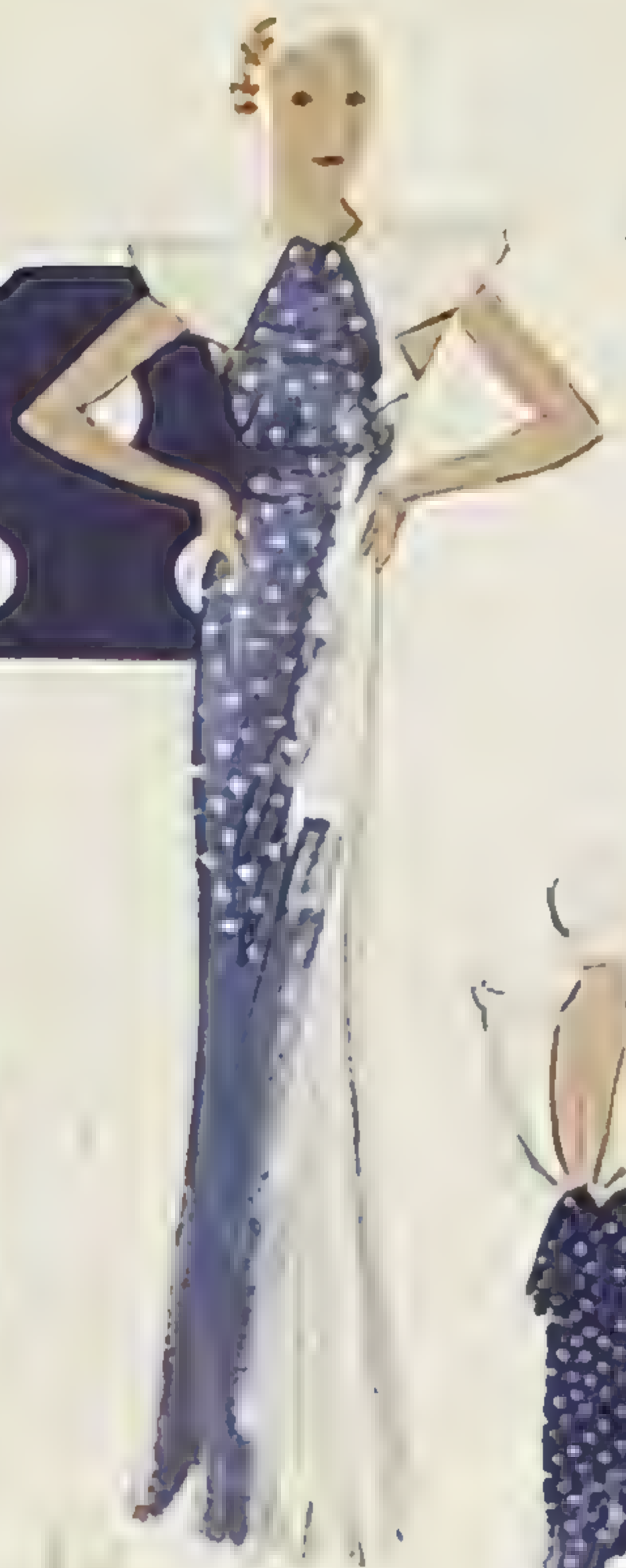
Linon
striped in
lovely
colours



Beach skirts with
various bodices



Polka-dotted
sateen for
evening
in dark
colours



Slashed-to-the-knee linen
tennis dress plus swagger coat

MODELS FROM SAKS-FIFTH AVENUE

Original designs by a Viennese artist

There are those who claim that the most attractive clothes (to say nothing of the most attractive women) in all Europe are in Vienna. Be that as it may, Saks-Fifth Avenue are presenting for the first time in this country a collection of clothes designed by the Viennese artist, Ernst von Dryden, three of which you see above

Like almost everything Viennese, these models (there are fifteen in all) are full of gaiety, youthfulness, and Prater-ish chic. They were made by a dressmaker in Paris, of special fabrics, like the ones illustrated, and brought over here, where copies are to be found only at Saks' Petite Moderne and Débutante shops

We flash herewith a few signals to steer you in picking shore clothes. Stand by coarse fabrics and curious colours, such as the mustard, white, and wine combined below. Hoist straw caps on your head, and anchor straw bracelets on your arm. Be on the strict watch for divided skirts and beach nightshirts

Sound the black note strongly on the beach with such things as this black ciré bathing-suit, worn under a black skirt. Launch blue-and-white striped sateen shorts; fly Schiaparelli's brilliant linen handkerchiefs. And run up matching colours in all your accessories, as in the set shown below

Coastwise fashions





BENDEL

CECIL BEATON

Lady Smiley poses with Picasso

Two striking pictures—one painted by Picasso (from the Dudensing Galleries), the other made by Lady Smiley, honeymooning in America, when she put on this dress and jacket with a field-flower print on white crêpe de Chine. The white sailor hat is of rough, semitransparent straw, banded with red grosgrain



CECIL BEATON

HAT AND FROCK FROM MILGRIM

Time: summer 1933. Scene: Long Island or similar backdrop. Character: Miss Ilka Chase. Props: Patou's new sailor of white toya (in plain English, a straw almost like Panama); pink crêpe dress; dotted bow and handkerchief of mousseline de soie; plants from Goldfarb; Black, Starr and Frost-Gorham jewels

Ilka Chase rehearsing summer



Frocks flower in summer

• These four dresses, seen at a "Spring Gala" given in Paris for charity, herald the summer with flowers and ribbons. In the first, printed organdie is combined with a satin sash tied in a huge bow

• Next, Chanel trimmed printed piqué with a garland of apple-blossoms

• Organdie, crisp and white, with drawn-threads looks younger than young in the third frock with a sash of plaid ribbon

• A sun-pleated gown from Mainbocher is of white chiffon, gay with field-flowers (right) and a shoulder garland

• Background fabrics from McCutcheon

ARE YOU A GOURMET?

A table game for the guest and the hostess

THERE seems to be no way to make people stop playing games. They will do it, and, seeing that this is so, the best we can do is to furnish a game that has a slight educational and mental value, in addition to being fun. In those happy, happy hours after dinner, when the game-passion gleams in every eye, as a change from Murder, from Truth, or the Adverb Game, have a whack at Vogue's little contribution to the Parlour Games of the Twentieth Century. It is called "Are You a Gourmet?" And it's a sort of intelligence test for those who think they are connoisseurs when it comes to ordering a meal.

It is possible to bring the proud heads of some hostesses low with this wicked little game. There are twenty questions, and each one rates you five on your knowledge of the nuances of eating. How much do you really know about food and feeding, anyway? If you get a score of sixty, you are an average hostess, and anything above that makes you something pretty good. If you get a hundred, you are at the top of the class in the Care and Feeding of Epicures.

1. How can you pair off the following list of ingredients so that they are amicable companions in the eyes of epicures: fillet of sole, curried chicken, Bombay duck, Stilton cheese, horseradish, white grapes, port, whipped cream?

2. What is the rating of corned-beef hash, scrambled eggs, and baked beans—would you serve them to your grandest guests or reserve them for occasions when only the family are present?

3. What are, and when do you use (a) chevril, (b) arrares, (c) kedjeree, (d) brioche, (e) borsch, (f) shal-lots, (g) calavos, (h) tarragon?

4. What do you expect when you order (a) Eggs Benedict, (b) Eggs Florentine, (c) Spanish omelet, and (d) Eggs à la Reine?

5. How do you feel when bonbons, layer-cake, and ice-cream are served you at tea?

6. At just what stage—before, during, or after dinner—would you serve (a) sherry, (b) glögg, (c) champagne, (d) aqua vita, (e) claret, (f) Swedish punch, and (g) Cointreau?

7. When you are lunching in a smart restaurant, are you more likely to order Bombe Surprise or fruit compote for dessert? What is the reason for your choice?



8. How do you feel about such concoctions as pineapple, nuts, and marshmallows masquerading as a salad?

9. What is the difference between canapés and hors-d'œuvres?

10. What are the chief uses for tomato-juice?

11. When does a fruit-cup start off a dinner?

12. What is a (a) ragout, (b) a pilaff, (c) a galantine, (d) a salmi, (e) a barbecue, (f) a risotto, (g) a beignet?

13. What is the greatest culinary crime committed with a knife?

14. In what country do you get super (a) ravioli, (b) bouillabaisse, (c) *smörgåsbord*, (d) tripe, (e) pâté de foies gras, (f) *sauerbraten*, (g) mutton?

15. When is there no excuse for turning faint at the sight of blood?

16. Tell the difference between Béchamel sauce and sauce Maître d'hôtel; between sauce tartare and sauce vinaigrette.

17. To what type of dishes should you add sherry, and what is improved by brandy?

18. When is it that an entrée becomes a pièce de résistance?

19. What is the most important consideration in making out a menu?

20. Give a brief opinion of the following: crabmeat in alligator pear; creamed parsnips; caviar and mayonnaise canapés.

Vogue, need it be said, knows all the answers, and the answers are to be found on page 74. We anticipate that you may not in every case agree. You may refuse to recognize the canonical laws and insist on setting up a schism of your own; on the other hand, there may be reason in your contrary-mindedness. It may be just another of those great Soup-Plate versus Bouillon-Cup differences of opinion. We'd like it if you sent us any protests.

But, if you disagree, you will not be a true gourmet. The high points of food will be Everest to you—unscaled. You have a perfect right to blaspheme your palate, if you want to. But we hate to see you do it. (Now turn to page 74)



MADAME CHIESA'S TOQUE FROM REBOUX SUGGESTS A JIGSAW PUZZLE



MADAME JEAN RALLI WITH A CIRCUS-PONY PLUME ON HER SUZY HAT

THOSE SILLY HATS



COMTESSE D'ÉPENOUX WEARS A VALOIS FEZ (BEST)



PRINCESSE DE FAUCIGNY-LUCINGE IN A SUZY SAILOR

SILLY hats—they are the fashion. In Paris, there always comes a moment in the spring when the smart women, as though by a secret signal, appear all at once in their new clothes. First come the hats, then the dresses.

But I can not remember when the hats have caused such a sensation. Lately, at cocktail parties, they have practically killed the discussion of war, American bankers, the Stock Exchange, and the rise of Mr. Hitler. Recently, it has been as good as a show to go hat hunting. If one arrives early and sits in full view of the door, an afternoon's entertainment is assured.

A fashionable woman now enters a Paris drawing-room amid shrieks, screams, and the tune of, "Darling, how could you!"—"I never saw that one!"—"My dear—really, you are out of your mind!"

But, if you don't have one of these silly hats, the one you are wearing looks frumpy. Respectable, yes—but, somehow, too respectable; the sort of thing the governess or your mother-in-law should wear. The respectable



MADAME LOUIS CARTIER TUCKS A VEIL UNDER HER MAINBOCHER FEZ

HOYNINGEN-HUENÉ, PARIS



CHANUT GLOVES—OF SATIN!



MOLYNEUX USES RED CRÊPE FOR GLOVES

FROM PARIS

hat is not for you—unless you are no longer interested in clothes and have taken to “higher culture.” Here’s the situation: though you may be greeted by screams and shouts of laughter, the triumph is only delayed. After your friends have walked around and taken you in from every angle, the inevitable verdict is: “Well, I think I begin to like it.” “Yes, it really is chic.” “It’s a success.” Like your rouged lips or your red finger-nails—without the silly hat, you now appear very odd. So it’s thumbs up for the silly hats.

The chic little Madame Ralli tells an amusing story on herself. She left her house after lunch wearing her newest and latest silly hat, the one illustrated at the upper right on the opposite page. It was made of straw and ribbon, and it had a miniature aigrette standing right up in front, in line with her nose. When the chauffeur saw her, he laughed (not at all proper for a chauffeur—but, just the same, he *did* laugh). Once in the car, with time to think it over, she came to the conclusion that she must be mad (if the chauffeur (Continued on page 72)

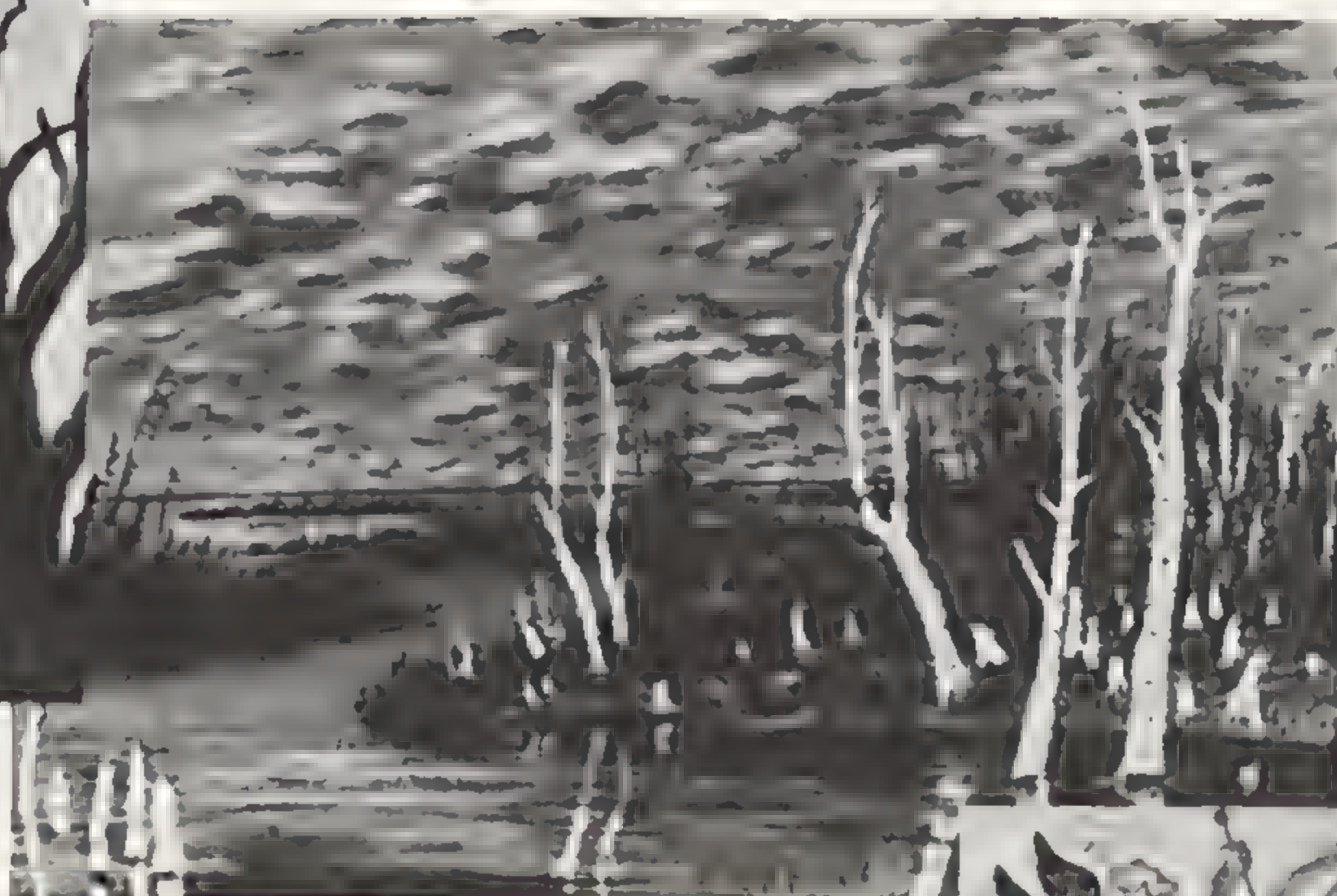


MRS. JULIAN ALLEN'S TALBOT HAT OF TULLE HAS A GOLD-FOIL BAND (LILLY DACHÉ)

VOGUE'S SPOT-LIGHT



WATER-COLOUR BY PICART LE DOUX



DRAWING BY DEHN

The summer market

THE first breath of summer, instead of making us properly languorous and vague, has aroused an intense practicality. Hence this odd collection of pictures, whose *raison d'être* may mystify you.

It's really very simple. We figured that there would be only two reasons for buying art at this time of year (let alone looking at it) and those were to refresh the country-house interiors and to give unhackneyed wedding presents. From there we reasoned: A, that you would not want to lose a fortune in the process: B, that you might appreciate a hint or two as to the good art in this city that would suit both a country house (or city flat), your dwindling purse, and the bride.

So we rummaged around the galleries and looked for attractive pictures and sculpture priced under one hundred dollars; had a few photographed; and herewith present them to you.

The wooden bull shown at the right is one of our proudest finds. It was modelled by a Mexican schoolboy and sells for about \$30 at the Becker Gallery. Aside from this, it has all the beauty of pure, strong form and simply carved wood, and could easily be the high-point of any room. Another Becker find is the Appia water-colour of four Breton women—gay, full of the windy blue-greys so typical of northern France—for around \$50. Appia, incidentally, is one of the best European water-colourists.

The torso illustrated is by Marion Walton, whom we have mentioned in these columns before as one of the more talented American sculptors. Weyhe can get you a cast of it—in "artificial stone," just like the original—for *circa* \$50, which (Continued on page 74)



MEXICAN BULL • (RIGHT) SEVERINI STENCIL



APPIA WATER-COLOUR

TORSO BY WALTON



BALLET, RADIO CITY MUSIC HALL

ON THE PASSING SHOWS

Stage, by David Carb

UNTIL recently, this season had achieved but one thing that will cause it to be mentioned in theatrical history: it has established a minimum run record. Since last September, more plays have closed in New York after one performance than in all the previous years combined. And, without exception, every one that has silently stolen to the storehouse immediately after its première has deserved to go—and stay—there. A healthy and a happy condition. For, since fewer people have the opportunity to spend their money on dull and desultory soi-disant diversions, fewer will be angry at having wasted their money and evenings, and consequently fewer will discover and be content with other forms of diversion. This fortnight has established the minimum run record of the minimum run season.

"NINE PINE STREET": But it has established something else of greater importance: Lillian Gish as an actress, a fine, forceful actress. Heretofore, she has seemed merely a diaphanous girl wearing a halo and "walking through" a rôle. Her interpretation of Effie Holden in "Nine Pine Street" lifts her to the level of Katharine Cornell, Pauline Lord, Lynn Fontanne, and Ina Claire. It is at the same time strong and delicate, varied and consistent, dignified and intimate. And what is still more remarkable, after her cold and listless "Dame aux Camélias" of the early autumn, it radiates intense passion.

The play follows closely the famous Lizzie Borden case of the middle 'Eighties, save that Effie Holden (the prototype of Lizzie) is made "sympathetic," and she murders her stepmother with a flat-iron and her father with a (Continued on page 76)



THE LATEST DIETRICH



FIVE RACES IN "HELL ON EARTH"



JUDITH ANDERSON, GUILD STAR



GISH IN "NINE PINE STREET"

Speaking of talkies

ONE very excellent Hollywood product—"Zoo in Budapest"—and one good one—"Hell Below"—have caused us to ponder a bit on the so-called artistic movies: or rather, on the problems of those organizations founded on the presentation of them.

There was a time when a tyranny of the state, or religion, or custom kept under fine artistic achievements merely on the grounds that they endangered or contradicted said institutions or conventions. Books and plays of genius were suppressed because of immorality, and good paintings barred from exhibition because of exposed anatomy. A decade ago, the motion-pictures might have suffered—and did, in several instances—from the same indignity of bigotry. Certain perfectly normal situations in the lives of men and women were *verboten*: subjects essential to the psychology of a story ruthlessly deleted by ignorant judges; and the expressions of certain nationalities rigidly debarred.

Now, however, there seems to be hardly a topic that can not be discussed or inferred with impunity, nor a scene (exclusive of clinical detail) that can not be pictured. There is, of course, a tyranny almost as great as the state of morality used to be: money. Lack of box-office appeal undoubtedly has kept a number of fine plays from the stage; and can keep good pictures from the projection room.

Can—but hardly ever does. Nothing has proved this quite so conclusively as the films shown by the various private film societies, guilds, and forums. There is a very good reason nowadays why a picture is not openly shown, and that (Continued on page 70)



REMIÉ LOHSE



You can't do without clothes like these

For you or for me (or for the Countess Vere de Vere, for that matter), here is a jewel of a summer town dress: a navy-and-white silk crêpe with pagoda shoulders and a blue sash; from Jay-Thorpe

When July hits America, any of us marooned in town might turn to this as a life-saver. Wide shoulders take the place of sleeves, and white organdie cools off the green-and-black printed crêpe; from Milgrim

In real life hereabouts, most days wind up in quiet dinners that call for just such a dress as this: a semi-semi dress of sheer black silk crêpe, an elbow-length cape, and nice flower accents; Milgrim

You could face almost any situation from nine to six in this gay print—of black silk crêpe with pink splashes. Pink grosgrain bows and belt add to the general mid-summer air; from Milgrim

FOR YOU AND ME

ANYBODY will admit that it is much more fun to look at fashions with a personal rather than an academic eye. Some clothes are thrilling, but, because you feel that they are not for you, a little of the joy is lost, and you look at them with the impersonal regard of a critic, rather than somebody who is prepared to dive right into them. It is all very well for the Countess de V. to wear black chiffon flounces to the races, but you and I don't live that kind of a life, and to us her dress is just a beautiful picture; you would no more think of hanging it in your closet than of wearing the orange dress of the Velasquez Infanta. But for me, and for you, and likewise for the Countess, there are certain types of dresses that not one of us can get along without. Such dresses Vogue shows constantly, and here are some, not one of which costs over \$89.50, and some of which cost under \$40. They are clothes for real life; not just for beauties or celebrities, but for you and me.



- Life here in America is almost impossible without a navy-blue sheer silksuit; the one above has an organza bosom; Saks-Fifth Avenue
- That double-duty ensemble above is something we all count on: a black crêpe dinner-dress and a printed silk crêpe jacket; Altman
- At the far left is an ensemble to wear in town or out: a white crêpe dress worn with a heavy brown silk coat; Bergdorf Goodman
- The redingote ensemble at the left centre has a navy sheer silk coat over a navy-and-white printed silk dress—good commuters; Best
- That brown-and-white zebra-striped crêpe dress has a piqué gilet and a cardigan; Saks-Fifth Avenue

COTTON, COTTON EVERYWHERE



BEST • SAKS-FIFTH AVENUE • ALTMAN • BERGDORF GOODMAN

Wear this for tennis—it will stay put through any stroke and it's in the new, comfortable, just-below-the-knee length. Of white piqué—a tennis star, this year—worn with an orange velveteen coat

More white piqué (which you can't wear out and which couldn't be smarter) makes this tennis dress—simple and sturdy and decorative. It has a rounded back for sun-tan and a circular skirt for action

Note the return of the duster, not of linen, but of white piqué—exactly right over tennis dresses. It's unlined, but has that smart, bulky look. All the piqué on these pages is Sanforized and won't shrink

If you're young and slim and play a fast game of tennis, you'll find yourself wearing shorts—like these of white piqué, buttoned onto a trim blouse. There's a skirt, too, to button over the blouse

IN TOWN TOO



BEST • PECK AND PECK • MILGRIM • BEST

Piqué, Swiss, or voile—they're all washable

Elizabeth Hawes designed Best's "All-around-the-Town," a navy-blue dress of cotton chiffon-voile in a Marshall Field print, with organdie collar and cuffs that can be popped into the tub separately

Here is a suit that will make you feel scrubbed and clean on a hot summer day—made of white bird's-eye piqué, which launders beautifully. The suit is man-tailored, with slot pockets and straightish skirt

Almost the coolest thing on earth is blue-dotted Swiss. Here, it's used in a dress with a host of little ruffles that stand out like military epaulets, giving a square-shouldered look. The jacket is sleeveless

A perfect summer standby for town or office—a dress and jacket of brown-and-white dotted Swiss, with a white collar and cuffs embroidered in brown. It won't wilt in the heat, and it's easily washed

• All especially made for their owners and very distinctive are these table decorations. Mr. James Amster, of Bergdorf Goodman, designed those at the right—a mirror plateau to hold camellias, for Mrs. Bancroft Badger, and amber and opaque glass place plates with cameo-cut monograms, for Mrs. Henry Alker

• Below is a glass and porcelain service made for Mrs. Edward T. Stotesbury's yacht, "Nedeva," by Corning Glass and Lenox Pottery, under the direction of Grace Hyman Hutchins

• The lower photograph shows a decoration designed by Russel Wright for Mrs. Leopold Stokowski. It diffuses light through glass and has a chromium trough for flowers



High and low lights for the table



Shop-hound

Tips on the shop market

GRANTED that hats are a bit on the mad side, this spring—this madness turns out to be a pleasant form of paranoia, effective and oftener than not extremely flattering. High hats and low hats, big hats and practically no hats, hats with large holes in the crowns and hats made of any and every description of material. Take the head-gear shown at the right; it's from Lord and Taylor and the fabric is Forstmann's "Louisette," that comely new double sheer woollen. Among its other virtues, it has an opaque dulness, is cool and as light as that much-dramatized feather, and bears up well under the strain of being packed. Lord and Taylor make these hats to match the pastel shades of your summer coats and also in black or white. The cost is in the neighbourhood of \$12.50 each.

- What is this old-wives' tale about women always wearing shoes that are too small? Shop-Hound finds that there's not a word of truth in it. Good shoe shops have become stern; they simply won't sell a shoe that hasn't plenty of length and much toe-room. Delman, for instance, is positively fussy about fit. And, by the way, the shop has helped itself to some Forstmann fabric called "Juina," and made three shoes of it—all shown at the right. They are all the essence of comfort, with the softest of toe-boxing. The white T-strap sandal is nice for dressed-up resort wear. The Oxford has that wide-based heel that is such a comfort to the spine, and the fabric pump trimmed with leather may be had in black or brown and is a good, useful type. The two envelope bags are made of Forstmann fabric, too; also from Delman. Saks-Fifth Avenue has the fabric gloves.



- It's a busy life for Ship-Hound—keeping track of all the ocean-going liners, particularly this spring, when they have been in dry dock having their innards and some of their outers revamped. The *Berengaria* has, perhaps, done the most radical bit of revamping. She has converted what was the crew's working galley, some thirty-five feet above the water-line, into a Tudor Long Gallery. It goes on for four hundred feet, not in one straight line, but zigzag, and it makes an interesting public room and promenade in true Tudor style, with tiny shops here and there, all lending a romantic note to the fine boat. This Gallery is for the use of the Tourist class, which, by the way, is getting a big break this year. About \$110 will take you to Europe aboard the *Berengaria* in a huge outside room (in some cases with a bath) and entitles you to the use of the Pompeian swimming pool and one of the most complete sets of Turkish baths afloat. The (Continued on page 72b)

Shop-Hound spends most of her life snooping about in the New York shops. So if you need advice, write to her at 420 Lexington Avenue, New York City



ROSE AMADO

CECIL BEATON

Two frocks in waltz time

And now we all want to look literally like dreams at night—in floating, cloud-like, liebestraum-ish things such as Miss Mary Taylor and Lady Smiley wear in this Lavezzo setting. Miss Taylor's dress is of white organdie overlaid with lace; Lady Smiley's of white organza and black Valenciennes, sweetly dust-ruffled. Jewels from Black, Starr and Frost-Gorham

Vogue's Smart Economies

THIS is an age of labels. Labels for emotions, for faces, for soups, for cars, for jewels. Labels to confront you in subways, in newspapers, in taxis, on the linings of coats thrown over chairs, or hats hurled negligently on sofas. Every word is a label for a thing or an idea.

So, being very much of the world, we've made a label of our own, a Vogue tag, whose appearance on a dress will mean, automatically, the choice of the Vogue fashion editors (who are difficult to please).

We designed the seals ourself. We supply the manufacturers of our chosen dresses with them. And, to foil any bootlegging or substitution whatsoever, we have these labels stamped by hand in our own offices.

We do this because we want to save you from wearing nameless, shoddy little dresses of sleazy material, run up in the careless squalor of sweat-shops. Dresses whose seams, after three wearings, will yawn apart, whose unfinished edges will fray, and whose frilled effects at neck or elbow will sag like the wings of a dead bird.

So—whether you buy Vogue's Smart Economies in Seattle, Des Moines, Santa Fé, or Bangor (see page 15)—you will see this blue-and-white celluloid tag with the silver seal dangling from them; and know, with peace in your heart, that experts in the fashion field have fingered the material, studied the cut, pondered on the value, and found all three worthy of your acceptance.

SELECTED BECAUSE—It (that model at the right) consists of a swagger coat, a blouse, and a tennis dress, making a week-end outfit; its sheer silk crêpe is Lux-tested; and its blouse of chiffon. In misses' sizes; \$29.75

Where and how to purchase

No matter where you live—it is possible to obtain the models on this and the two following pages. Aside from the New York shops offering them, you'll find on page 15 a list of shops throughout the country where they may be purchased. If you have any difficulty in finding them, write to Vogue, 420 Lexington Avenue, New York, and we will give you an address convenient to you. Please enclose a stamped envelope





BEST

SELECTED BECAUSE—(Above) It has that flowing silhouette that is becoming to every figure, slender or not; because the slight train is new; because the print is an Onondaga chiffon; because it's a dinner-dress for town or country. Misses' and women's sizes; \$29.75

SELECTED BECAUSE—This (below) is the sort of spectator sports dress you can't go through a summer without; because it has hand-knotted latticework; and because the silk crêpe washes perfectly. Misses' and women's sizes; \$16.75

SELECTED BECAUSE—For summer days in town, this silk crêpe dress looks cool, is cool, and won't go limp on you; because the linen flowers and linen belt are decorative; and because the print is a citified one. In misses' sizes; \$16.75



ALTMAN • WANAMAKER



NELSON

SAKS-FIFTH AVENUE • JOSEPH

Midsummer Economies

SELECTED BECAUSE—That draw-string neck-line couldn't be smarter; that all-over hand-work, which took twenty-four hours to do, puts it in a very de luxe class; the fabric is soft silk crêpe; the colours luscious. In misses' and women's sizes; \$25

SELECTED BECAUSE—It's the sort of tailored chiffon ensemble you'll live in in town; the irregular polka-dot design is a refreshing change, especially in grey-and-white; and the short-sleeved dress is over a separate silk crêpe slip. In misses' sizes; \$29.75

INFORMALLY FORMAL

DESIGNS FOR PRACTICAL DRESSMAKING

- FROCK No. S-3639—That graceful frock below, at the left, is made of Onondaga's ciré chiffon and has a cape that turns into crisscross folds in front and ties in knotted ends in back. A slip is included. Designed for sizes 32 to 40
- FROCK No. 6366—It's made of organza—that very crisp and smart summer fabric—and it has a flared skirt and a sailor cape-collar swinging at the back. There's a soft ribbon belt, too, and it's a charming frock for informal evenings. Designed for sizes 14 to 20; 32 to 38



6358

6356

BACK VIEWS WILL BE FOUND ON PAGE 72

- FROCK No. 6358—The tucked cape makes this frock appropriate for informal evening parties—and adds lots of charm besides. The sheer fabric is mousseline de soie from Descours Genthon and Company. Designed for sizes 32 to 40
- FROCK No. 6356—Here is one of those very wearable dresses—with a hint of formality, but not too much for most daytime occasions. It's of flat crêpe, with a plastron front that forms jabots and a girdle. Designed for sizes 32 to 44



S-3639

6366

MOST OF ALL ...THROUGH THE SUMMER MONTHS

Every skin must beware of Dryness



● EVEN BIG FLOPPY HATS CAN'T PROTECT THE SKIN. BUT A NEW ELEMENT IN WOODBURY'S COLD CREAM—KEEPS IT LUSCIOUS, SOFT, THE SUMMER THROUGH

ANYONE can begin the summer looking like a fresh-plucked water lily! But when August arrives what have you? A skin that crackles with dryness like an ancient Chinese parchment? Or a texture that's still adorably fresh, soft, and smooth?

Unless the oil glands are kept highly active, August will find the loveliest complexion—brunette or blonde—coarse, rough, dry! It all depends upon choosing the *right way* to help Nature resist the sun!

For this, Woodbury's excellent Cold Cream now offers more than the aid of a mere beauty cream! Woodbury scientists have recently injected into this Cold Cream a new Element, 576, which definitely and actively combats dryness.

Element 576, never before incorporated in any face cream, is similar in essence to the vitamin principle in foods which bring the body energy, vitality. Now Woodbury's Cold Cream with the new Element 576, arouses the skin to greater activity. And so, the little oil glands that lie just beneath the skin, secrete more actively the oil that alone keeps the surface fresh and supple, secure against the harmful thieving of the sun! We'll lay the "Loveliness Kit" against the ten cents you pay to get Uncle Sam to bring it to you, that if you regularly use Woodbury's Cold Cream this summer your skin will go through

June, July and August fresh, supple, adorably soft and smooth. The cream is 50¢ in jars, 25¢ in tubes.

Follow this simple ritual during summer months

Upon rising in the morning dash your face with the coldest water you can get! A sea plunge if you're lucky enough to be a salt!

Before you go out into the sun give your face, arms and shoulders a brisk once-over with Woodbury's Cold Cream. Let it stay on ten minutes. Wipe off.

Follow with Woodbury's Facial Cream. Now powder, but lightly, please!

Upon returning to the house, dash for the Woodbury's Cold Cream jar again. Slush the Cream on generously. Leave it till the bell for luncheon sounds. Wipe it off and be brave!—go to lunch without powdering. Let the Cold Cream work down deep into the pores.

If you go out into the sun again repeat the same sequence—Cold Cream first, then a very little Facial Cream and Powder.

Upon retiring, a warm bath with Woodbury's Facial Soap. Rinse with cold water. Massage with Woodbury's Cold Cream. Leave on all the Cream that hasn't been absorbed. Sleep the sleep of the conscience-clear, for you've done the right thing by your skin!



MADE ESPECIALLY TO PREVENT DRY SKIN

FREE SAMPLE Send this coupon now for a trial tube of Woodbury's Cold Cream free—enough for several treatments. Or send 10c—which only partly pays the mails for bringing it to you—and we will send you the "Loveliness Kit"—with tubes of Woodbury's Cold and Facial Creams, a cake of the Facial Soap and a box of the new Facial Powder. If your skin problems due to Old Sol or any other cause are especially bothersome, check the conditions below and Janet Parker, Woodbury authority on the care of the skin, will write you a personal letter telling you what to do.

Dry Skin ☐ Sallow Skin ☐ Wrinkles ☐ Coarse Pores ☐
Oily Skin ☐ Pimples ☐ Flabby Skin ☐ Blackheads ☐

John H. Woodbury, Inc., 6620 Alfred Street, Cincinnati, Ohio
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TUNE IN on Woodbury's new radio program over station WEA and N. B. C. network every Wednesday evening at 8:30 Eastern Daylight Saving Time.



Designs for practical dressmaking

• **FROCK No. 6361**—Two tones of spongy cotton from McCutcheon Wholesale are used in this two-piece dress with a smart square yoke in sailor-collar style. Designed for sizes 14 to 20; 32 to 38

• **JACKET 6362 SKIRT 6291** Checked linen for the swing-back jacket with the new tray shoulders; plain linen for the straight skirt and separate scarf—a chic town costume. Designed for sizes 14 to 20; 32 to 38; skirt, 27 to 36

• **FROCK No. 6367**—Things to note—the striped linen, the applied shoulder bands, the circular skirt front forming pockets. Designed for sizes 14 to 20; 32 to 38

• **FROCK No. 6364**—A cool, crisp frock, of shantung linen from McBratney, is made with drop shoulders. Designed for sizes 32 to 42

• **FROCK S-3641**—Shaped trimming gives tray shoulders to a frock of Forstmann's wool cashmere. Designed for sizes 14 to 20; 32 to 38

FOR BACK VIEWS, SEE PAGE 72

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 360 Adelaide Street, West, Toronto, Ontario. Prices of patterns are given on page 11.



Dear Mother—
Two weeks from today and I'll be home. As a senior! You'd better practise being respectful. The salad forks and butter spreaders came last night—and was I tickled! You're a darling. Thanks very, very much.

Just as soon as I get home, I'm going to drag out every piece of my William and Mary silver and count 'em over, like the proverbial miser with his treasure. Haven't I now eight of teaspoons, forks, knives, salad forks and butter spreaders? I think I've kept track of all my children. Ann and Barb were in my room when your birthday gift arrived. Barb was

so bowled over that she's going to choose the William and Mary pattern, too. I told her to write for the portfolio—"The Modern Way to Choose Your Silver"—same as the one you got for me.

Ann, you know, has already selected "American Directoire" and has received four or five sketches of her initials from Rogers, Lunt & Bowlen, specially designed for the engraving of her pattern. It seems they to this without charge—and the designs are marvelous. Ann says they're just the nicest sort of people to do business with. I'm going to write them as soon as I get home.

Can't wait to see you all. Thank Daddy for the check. Much, much love to you both.

Alice

IT HAS long been a pleasant custom for a mother to build for her growing daughter a service of solid silver tableware, a few pieces at a time—as gifts on birthdays and at Christmas. And each year, as the set increases in size, the additional pieces cause added pleasure and enthusiasm.

Rogers, Lunt & Bowlen have always realized a very definite responsibility in the building of these sterling services. First, they know that the designs must be worthy, that they must be based on sound decorative art, so that they will always be in perfect taste—always beautiful.

Then, the silver must be of ample weight and the craftsmanship worthy of a cherished heirloom. And, very important, the pattern must be carried in stock year after year, so that even when "she" has a home of her own, she can still continue to add to her service and some day, perhaps... the Tea Set, Candle Sticks, Goblets, Center-piece, etc.

You will find TREASURE Solid Silver measuring up to all these requirements, and more. The designs are of exquisite beauty, and though the styles are of wide variety, each one is in excellent taste. You may see them at your jeweler's.

Write for a copy of "The Modern Way to Choose Your Silver". You will find this booklet most helpful. Please address Department A-11.

William & Mary Style
Sterling

Treasure
TRADE MARK



Granado—Early American Style, Engraved—
Mary II—Coronet—American Directoire

ROGERS, LUNT & BOWLEN · Silversmiths · GREENFIELD, MASS.



France

This land of personality invites you to partake of her daily life... a life of cultured happiness, a life where the joys of today are curiously mingled with the romantic memories of yesterday ▲ Versailles with the fountains playing... twilight in the Bois... moonlight over Sacre-Coeur... Longchamps for that June classic, the Grand Prix ▲ Deauville, Biarritz, Dinard, La Baule, Vichy, Le Touquet decked with gay casinos... tennis courts... golf courses and polo fields make a chic spectacle ▲ The Riviera, jeweled with red roofed avenues and sparkling beaches... Corsica just beyond the horizon, set against a background of palms and sheltering hills ▲ Villages nestling in the Pyrenees like colorful toy towns... the Alps of Savoy, rising to the majestic snow-crowned summit of Mont Blanc ▲ Follow the Rhône through Provence... the land of the Troubadours... lordly Avignon, past the Palace of the Popes and on to the Camargue country ▲ Alsace-Lorraine where the old provincial costumes may still be seen along the great wooded humps of the Vosges ▲ The tower-ridden valleys of the Loire make romance and medieval fable live again ▲ The famous "cures" of Luchon, Chatel Guyon, Brides, Aix, Evian and Vittel make getting well and keeping young a pleasure ▲ The finest and fastest trains with tariffs of less than two cents a mile... hotels, villas and pensions suited to every purse... live gloriously for a few weeks and store away memories that live a life-time... acquire the culture that distinguishes a person well-traveled. Your travel agency will gladly plan an itinerary.

RAILWAYS
of
FRANCE

1 East 57th Street N.Y.



MARTINUS ANDERSEN

Here is some new dressing-table equipment, novel in design and modest in price. It is of English harewood and Circassian walnut and is available in New York from Berri

ON HER DRESSING-TABLE

ANY one who doesn't already know the Floris perfumes from England should remedy that lack at once. And the place to make or renew their acquaintance now is Fortnum and Mason, which has imported the complete series to the New York shop. Here is practically every flower scent you've ever loved, and it's something of a pleasure to know that such simple fragrances as "Red Rose" and "English Violet" still go right on being enchantingly lovely in the midst of this fantastic era in nomenclature. Aside from the perfumes, which will delight your heart, there are bath essences on such refreshing notes as rose geranium, lemon, and thyme, the huge bath bowls that are grand accessories for de luxe bathing, and the famous men's hair dressing, which no well-turned-out Englishman worthy of the name would ever be without. Perhaps you have had an idea that these Floris things are expensive, and, if so, it will come as a pleasant revelation to know that they can be had for nice moderate prices.

And, now about *les beaux yeux*—are they as entirely *beaux* as they should be? Kathleen Mary Quinlan, who is always doing eye-opening things in the beauty world, has a new preparation known as eye wrinkle masque. It is a smooth and wonder-working cream, made of oils dripped one within the other. The action is very gentle—it takes a full hour for it to dry, and an ideal way to use it is to allow it to stay on overnight. You whisk it off in a solid strip, and view yourself with new eyes in the morning. All the minute nerves and muscles about the eyes have been stimulated into action, and the tired look has vanished. Another very special use for this masque is on the lines that form between the nose and corners of the mouth. Nothing will eradicate these lines entirely, but the masque is remarkably efficacious in combating and preventing them. At present, this new preparation is avail-

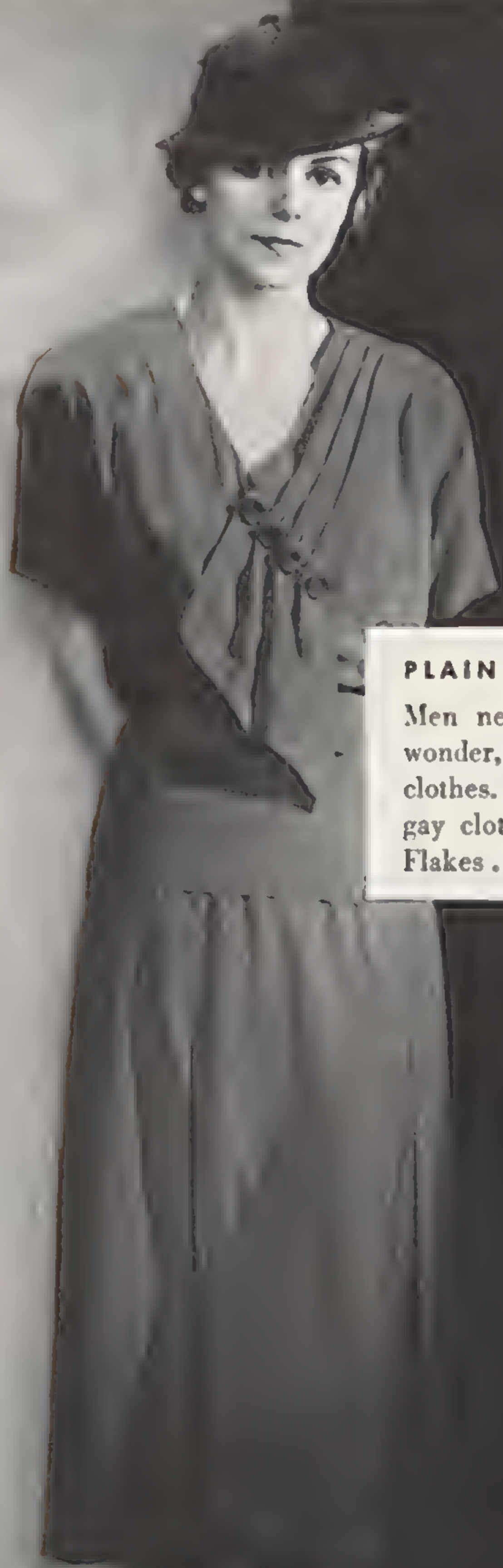
able only in Miss Quinlan's salons, where you can have it as a treatment that sends you forth starry eyed, or buy it to take home. Another innovation from Miss Quinlan is a beauty box for quick rejuvenation. In it is a jar of the famous strawberry cream for reviving, facial oil for softening, make-up lotion for beautifying, and powder for the finishing touch—a combination bound to produce a lot of beauty. This you can buy in the better shops.

Scandia-Jourde has moved her treatments and preparations into the debonair salon of Michael of the Waldorf. There you are put into a room all done up in Scandia blue, your hair is tied up in a pink gauze cap, and you are ministered unto and made beautiful in the well-known Scandia manner. There are two new products from the hands of this firm, a cream that is intended especially to combat a wrinkled neck and a gay new box of flower-fragrance bath powder, all tied up with a fine big bow. The latter two you can buy at the toilet-goods counters in many of the better shops, as well as at the Waldorf.

Charles of the Madison in East Fifty-Eighth Street is as much concerned with the health of your hair as he is with the smartness of your coiffure. For the particularly annoying condition when the scalp is given to flaking, he has prepared an Emerald Dandruff Tonic, which is remarkably efficacious in banishing the evil, without being in the least obvious on the hair. This tonic is available only at the salon in New York City.

From among the inclusive series of Comtesse d'Orsay preparations that you are seeing in all the shops these days, there are two items that stand out like shining stars. One is the skin-toning lotion, which is a misnomer in a sense, since it accomplishes more than you expect from the usual toning lotion. It is a milky lotion that is not only mildly astringent and stimulating, but is softening as well. You put it on (Continued on page 70)

How Jane changed from "PLAIN" to "PRETTY"



PLAIN JANE, ONE MONTH AGO

Men never looked at Jane twice! No wonder, when she wore such dark, dull clothes. What a mistake! This year's new gay clothes wash so safely with Ivory Flakes . . . give such inviting daintiness!



A KNOCKOUT TODAY!

Same girl dressed by leading fashion expert in an outfit that costs *less* than the one at the left! Economical! Yes, and practical, too—because everything Jane is wearing has been washed with Ivory Flakes—pique hat, red-white-and-blue linen suit, pique gloves—also handbag! Ivory Flakes keep clothes fresh and alluring!

Suit from Lord & Taylor, New York. This entire outfit has been washed with Ivory Flakes, just as salespeople in fine stores advise

Don't resist the new clothes that are as jaunty as all get-out. Just be sensible when you buy them and ask the salesgirl if they will wash. Follow her advice when she says, "Yes, *but to be safe*, wash them with Ivory."

Salespeople are that way about Ivory Flakes—awfully partial, because they know that Ivory Flakes are made from pure Ivory Soap, the soap that's safe for a baby's skin—hence it's *safest* for your saucy silk prints and pastel cotton frocks and fuzzy-wuzzy sweaters!

Ivory Flakes are made for lazy girls who want instant

suds. Does that mean *you*? Try those tiny *curls* of soap—see how fast they twinkle into thick suds in lukewarm water. Keep away from *flat* clinging flakes—they cause soap spots!

Remember what Vogue says, "The girl with a lot of uncared-for dresses is dowdy. The girl with a few dresses, in immaculate condition, looks smart." Something to think about, girls. Better buy one of those bargain boxes of Ivory Flakes today, and start dipping your pretties through Ivory suds every night!

IVORY FLAKES

Salespeople everywhere say:
"Wash it with Ivory!" 99 $\frac{44}{100}$ % pure



Fight summer colds —make \$1 equal \$3

PEPSODENT ANTISEPTIC is 3 times as powerful as other leading mouth antiseptics. Hence it goes 3 times as far. And whether you buy the 25c, 50c, or \$1 size, you still get 3 times as much for your money.

THERE are other good antiseptics on the market that will help you escape colds . . . but they cost three times as much to use. That's the great advantage Pepsodent Antiseptic has.

Only two kinds

When fighting sore throat colds and Bad Breath (Halitosis), remember there really are only two leading kinds of mouth antiseptics on the market. In one group is the mouth antiseptic that *must* be used *full strength* to be effective. In the other group is Pepsodent Antiseptic—utterly safe when used full strength, yet powerful enough to be diluted with 2 parts of water and still kill germs in less than 10 seconds.

Makes \$1 equal \$3

Pepsodent Antiseptic is at least three times as powerful as other

leading mouth antiseptics. Hence it goes three times as far—gives you three times as much for your money—and gives you extra protection against stubborn colds, throat irritations, and infections. Insist on Pepsodent Antiseptic—and be sure! Be safe—and save your money!

IMPURE BREATH (Halitosis)

The amazing results of Pepsodent Antiseptic in fighting sore throat colds are equaled by its effectiveness in checking Bad Breath (Halitosis).

Some of the 50 different uses for this modern antiseptic

Sore Throat Colds	Cuts and Abrasions
Head Colds	Chapped Hands
Smoker's Throat	Dandruff
Bad Breath	Skin Irritations
Mouth Irritations	Checks Under-Arm
Irritations of the Gums	Perspiration Odor
After Extractions	"Athlete's Foot"
After Shaving	Tired, Aching Feet

Pepsodent Antiseptic

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 68)

after cleansing, for example, and then remove it thoroughly before your powder foundation, thus adding a softening step to your make-up procedure. Or, better still, if your skin is the type that requires a light emollient, let it remain on overnight. For the dry-skinned contingent, there is a skin food and tissue builder that is rich in softening oils and unguents. The newest d'Orsay fragrance is a lovely gardenia, clear and sweet, a very faithful reproduction of its name.

Cream depilatories are not what they used to be. From rather terrifying, clay-like mixtures, they have been

developed into creams as white and smooth as a facial cream. And, now we have Albastan, a depilatory that removes the last objection to hair-removers of the old-fashioned type—that of a disagreeable odour. There just isn't any odour to this new preparation, either while you use it or afterwards. It makes the hair fall off at the skin surface and leaves the skin soft and lighter in colour. If you have previously wielded a razor to banish superfluous hair, Albastan proves most successful after a third or fourth application. At most drug and department shops.

SPEAKING OF TALKIES

(CONTINUED FROM PAGE 53)

reason is not audacity, or realism, or exoticism, or indecency; it is, in most cases, inferiority. Bad photography or a dull story or no story at all; lack of continuity, bad acting, pathological trivia.

No one realizes this more than the individuals engaged in the search for unusual suppressed or censored films. The world now is, perhaps, only too open to anything new or strange to exclude it on grounds of daring. Sooner or later, it will give that thing—book, play, or movie—to the public. Whether the public likes it or not is another question. We do not for a moment assume that mass taste is any higher now than it used to be. But we do insist that, since garrets have been torn down, genius—or near genius—has been forced into the open, there to stand or fall.

"Zoo in Budapest," a Jesse Lasky production for Fox, far exceeded, artistically, any picture made in a shed by earnest and Freudian photographers. The actual photography, whether of animals or people—was of surpassing beauty in texture and composition; scene flowed into scene with effortless line and poetry; and the human interest (Loretta Young, in particular) was handled with a tenderness and elusiveness truly amazing. The technique as a whole was German, in its leisurely tempo and sensuous attention to detail. The creators of "Zoo in Budapest" were not afraid to linger on the silver radiance of cranes etched against night lagoons, or on the restless stalking of lions. From casual incidents among beasts and men, the film built up slowly to a roaring climax of rampage and savagery and confusion. The film lacked nothing but cheapness, lust, and fashion—which may prevent a long run in the sticks. In any case, we urge you to catch it when you can. It is a memorable, lovely picture.

Two things distinguished "Hell Below": unprecedented shots of submarine warfare under water, and extremely funny scenes among sailors, notably the one in which Schnozzle Durante boxes a kangaroo. The exciting technical achievement of the picture is the sinister and continuous fusion of the sound of metallic power and the rush and hiss of water. This, together with the muffled thunder of depth bombs grazing the sub's nose,

proves emotionally exhausting and makes one grateful for the relieving ribaldry, ill-timed as some of it is.

The main criticism of the picture might be an ethical one; in that it glorifies insubordination and makes a hero of an undisciplined weakling. But that is a fairly American manifestation. Our country thinks of authority as tyranny and of discipline as a stuffed-shirt theory entirely opposed to glorious democracy. (If I am as good as you, why should I obey you?)

In another way, Americanization made "Reunion in Vienna" a callous, fumbling travesty on European aristocracy. This was not entirely Hollywood's fault. Mr. Sherwood's successful Guild play showed an utter ignorance of the true terms and emotions of the old-order Viennese. John Barrymore's impersonation of the irresistible former Archduke was by all odds one of the crassest and most charmless performances of the screen; and even Diana Wynyard fell far short of the necessary glamour. Director Sidney Franklin completed the work by producing a "Viennese" atmosphere so synthetic and false as to be ridiculous. The tragedy of the Hapsburgs and the downfall of aristocracy are no subjects for clumsy humour. The triangle plot of psycho-analyst, wife, and former lover was sufficient to the play; and in itself very amusing.

The still of the five soldiers on 53 is from the sensational German war-film "Hell on Earth," which is being released through the Oliver Saylor office, after a long history of censorship and red tape. Directed by Victor Trivas, and acted by a veritable league of nations (Ernst Busch as the German, Wladimir Sokoloff as the Jew, Georges Peckel as the Frenchman, Hugh Douglas, English, and Louis Douglas, Negro), it is heralded as an entirely new and very marvellous conception of the war-crime. The National Board of Review and several prominent individuals have called it the greatest disarmament picture ever produced; and sponsor it in this conviction.

At opposite poles, behold the irresistible Marlene on the same page, as she appears in Paramount's "Song of Songs." As you may deduce from the costume, it is not based on King Solomon's deathless anthem of love.

White Magic

BY BERGDORF GOODMAN



“LUX keeps chic white accessories fresh as new-fallen snow”

• Swish of 1933...these flattering white accessories of frilly organdy and crisp piqué . . . Bergdorf Goodman offers, as smart New Yorkers expect, every Paris ingenuity, and many of their own exclusive creations.

Chic! Yes, “but,” Bergdorf Goodman cautions, “they must be immaculately

fresh...Lux keeps their exquisite daintiness above reproach. These sheer, pure flakes are white magic to cleanse *safely*.

“Don’t risk cake-soap rubbing or ordinary soaps which may have harmful alkali . . . For all fine fabrics we urge the use of gentle Lux to keep them crisp and spotless as new—twice as long!”

• Center, organza jacket with hand-rolled frills.

• Upper left, white organdy gloves, frilled vestee, cuffs . . . Upper right, Suzanne Talbot’s chic piqué set of hat, scarf, gloves.

• Lower left, white wide-wale piqué tie collar and cuffs; purse of white linen crash . . . Lower right, Lux Flakes—indispensable to keep fine fabrics, lingerie, stockings, like new. You know—anything safe in water is safe in Lux.



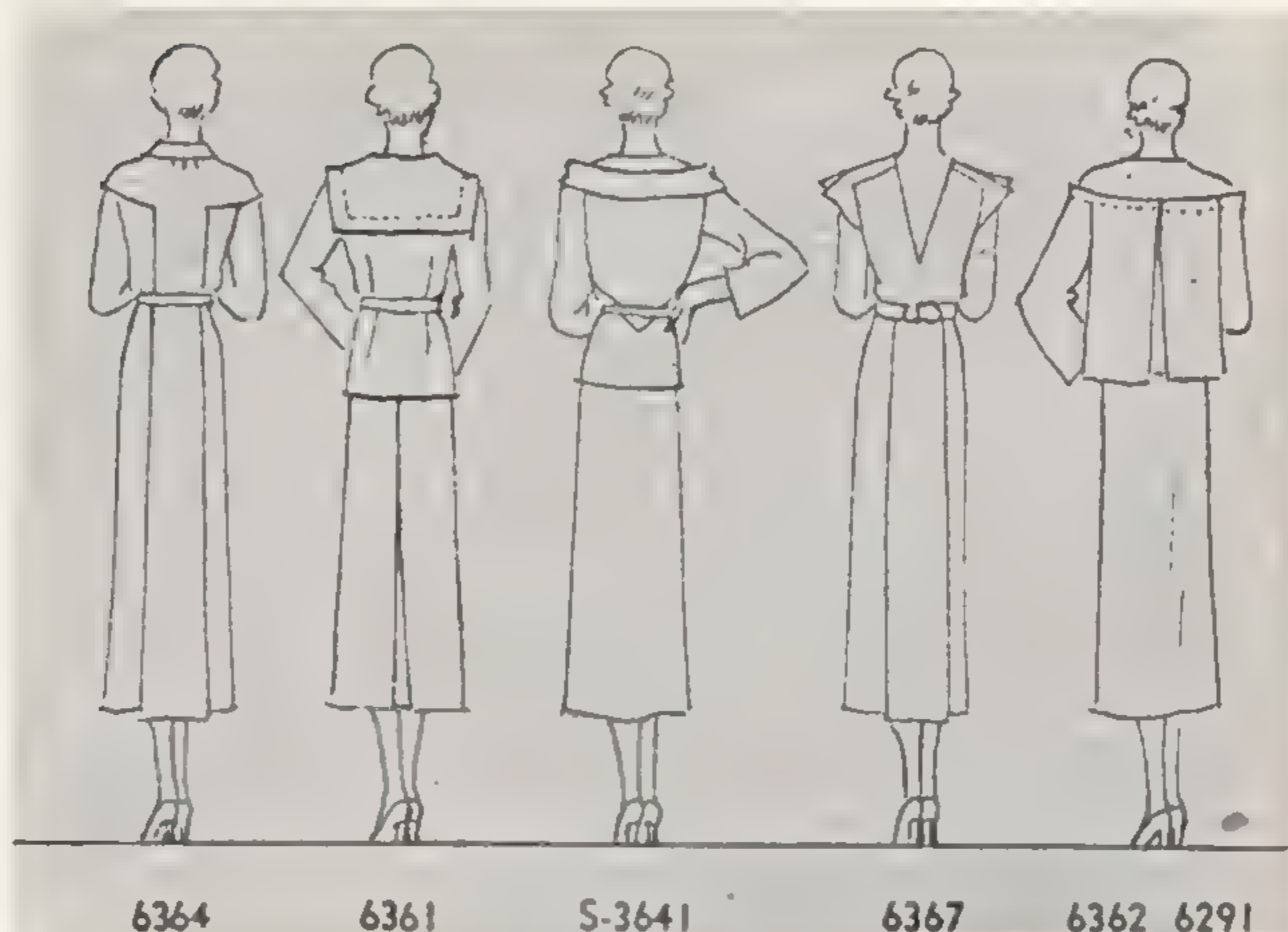
FOIL THE SUMMER BANDITS WHO STEAL BEAUTY

Don't pay with your face for happy Summer hours! Counteract the pore-invading dust of motor and train travel, foil the scorching wrinkle-making sun of beaches, links, and tennis courts, with Marie Earle Essential Cream! In just *one* jar you find the famous *two-purpose* Cream—a pore-deep cleanser, a muscle-deep *nourisher*. It refines the skin's texture, and helps the circulation to repair facial tissues. Whether you pack for a week-end or a Summer, this is the most *competent* and *compact* facial care you can take: \$1.90, \$3.50, or \$5.75—at better shops.

Marie Earle Salon Treatments:
714 Fifth Avenue, New York



DESIGNS FOR PRACTICAL DRESSMAKING



- The top row of sketches gives you a second look at the frocks shown on page 64. Note the fulness of the skirts and chic shoulder width
- In the lower row, you see back views of the models shown on page 66—all interesting as to their shoulder-lines and well-cut as to skirts

THOSE SILLY HATS FROM PARIS

(CONTINUED FROM PAGE 51)

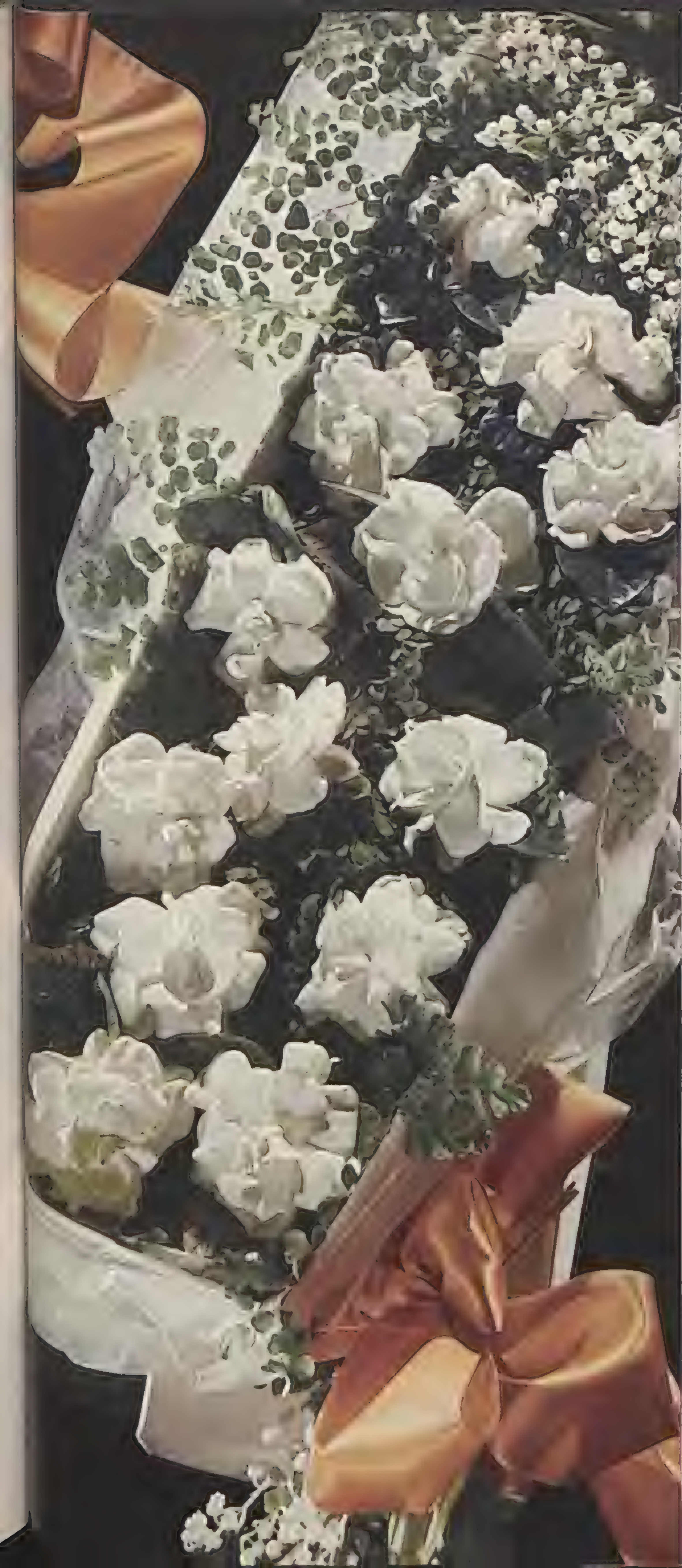
could laugh, she was certain she was mad). So, at the first shop she came to, she borrowed a pair of scissors, ripped out the aigrette, and concealed it in her bag. (When she came out of the shop, it was the chauffeur who thought he was mad, for he couldn't believe his eyes.) The rest of the afternoon she spent trying the aigrette—first putting it in and then taking it out. I saw her at Lady Mendl's—and every time I looked at her, she was plus, or minus, the aigrette.

But her hat is no sillier than lots of others. Look, for instance, at Madame Chiesa's, in the photograph at the upper left on page 50. It's made of odd little bits of brown and white feathers, fitted together like a jigsaw puzzle, and it's worn perched on one side of her head. And the Comtesse d'Epenoux's black straw fez (on the same page), falls crazily over to one side. As for the Princesse Jean-Louis de Faucigny-Lucinge's sailor—shown just beside it—it is worn perched on one side of her head and has a perky bow tacked on at the back; while Mrs. Julian Allen's black tulle cinema hat has a gold band across the brow made from the metal tops

of champagne bottles—of all things! But, oh, what a joy these silly hats must be! I know, for I have discovered a secret about women—hats are their never-failing consolation. If they lose a sweetheart, they buy a hat. And, if they acquire a new one, they buy two hats. Either way, it's fun.

There are the gloves, too—not a bit less surprising. Would you ever have thought of wearing satin gloves, a year ago? But satin is the material of the longish Chanut gloves shown on page 51, in black and in white. And the photograph below it shows Molyneux's gloves of red crêpe, for day.

Not long ago, I wrote that this was the year to "be yourself." Well, look again at the photographs on pages 50 and 51, and you will see that I was right. None of the models are conceived after any set standard. Even if you want to be conventional, you can't be: who would you follow? If you pick out Mary Jane to follow, you will only look like Mary Jane. Compared with Mary Rose, you will look just as odd as Mary Rose does, compared to you in Mary Jane's hat. There you are, and you might just as well make the best of it. "HIM"



I do . . .

It may have been but a decade ago . . . or it may have been in the beautiful 90's . . . but sometime, somewhere, a young man stood in the soft light of a Junetime morning . . . and repeated the words . . . "I do." . . . Since that time he has fought, without interruption, for the place in the world he wants his family to occupy. . . . And it may be that, out of the struggle, he has lost a bit of the sentiment that used to abide in his heart . . . for success is a jealous master and exacts great servitude. . . . But not when the Junetime comes . . . and, with it, that anniversary of *another* June! . . . Then the work-a-day world, with its many tasks, is cast abruptly aside, and sentiment—pure and simple—rules in his heart once more. . . . And, because there are literally thousands of him, doorbells are ringing this June throughout America . . . and smiling boys in uniform stand, hats in hand, with the proof of remembrance. . . . And along with the beautiful flowers, and the boxes of candy, and the other tokens . . . some of those brides of other Junes will receive the titles to new Cadillacs . . . and for them there will be no other June like this—save one alone. . . . There is a Cadillac dealer in your community—long practiced in the art of keeping a secret. . . . Why not go see him today. You can trust him not to tell!



SHOP-HOUND

(CONTINUED FROM PAGE 59)

Leviathan, not to be outdone, has also considered the Tourist to the extent of turning first-class sections on decks A and B into tourist rooms. It pays to be poor, apparently, because the good ship *Majestic* has done the self-same thing—handed whole sections of its A and B deck rooms over to Tourist class. As for the *Île de France*, beviés of painters have worked for six months changing colour schemes. The grand salon, which once was a rather brilliant red, now has mustard coloured walls and chairs. The smoking-room has discarded one of the staircases and lightened its wall—with the result that spaciousness and cheer abound. Personally speaking, Ship-Hound would be quite willing to take passage on any one of these sailing vessels.

• Max Schling Seedsmen, Inc., on Madison Avenue, has the most aristocratic wheelbarrows extant. They are made of bamboo and have rubber-tired wheels, and compartments all neatly labeled to hold trowels and the like. I can see some lovely garden addict wending her way through the gladioli at the helm of one of these outfits. They cost around \$25. There is another device on wheels that's exceedingly useful, too—a sort of glorified, barrel-shaped laundry basket which may be pulled about by a handle. Very helpful in carting weeds away. It seems that the sturdy Dorset folk are masters at the craft of garden stoneworking—their bird baths, sun-dials, and benches are hand-hewn out of stone from ancient quarries in the Dorset hills. Max Schling has a goodly assortment of these garden accessories, and they possess real grandeur, which seems to be a fast-waning quality these days.

• Dotted Swiss, this summer, if you please—and just as sissy as you like. Best has two particularly ruffly numbers which make old Shop-Hound long not to be the "tailored type." One yellow dotted Swiss had two huge ruffles; the first ruffle swished about the knees, and the second ruffle made a cape about the shoulders—and the net result of all this was an enormous amount of appeal. A red-dotted Swiss has the temerity to go in for a peacock train of some length, a red velvet sash, and some cherries at the waist. Effectively Gibson-girlish. Best is also showing piqué in a big way in white evening dresses with three-quarters coats. There are a few more excellent little dresses belonging to the cotton family that I could describe, but you had better go to Best yourself and take a look-see.

• Cammeyer has introduced a stocking that will adapt itself to any nether limb. It abounds in elasticity and has a two-way stretch—meaning length and width. There are five run-guard protections at the top, which give a decorative effect. The name of this excellent stocking is Duo-Flex, and it may be had in any number of good colours and for about \$1. Another Cammeyer stocking that costs a few more cents and is a thread sheerer is especially made for wear with a sandal. It has a low heel that doesn't show above the shoe and a low toe reinforcement that is equally invisible.

• Apparently, gone are the days of wandering into a shop and saying, "Of course, I'll have no earthly use for this little number, but I think I'll buy it." The best shops have adopted a guardian attitude towards their customers. You find yourself telling them just what your walk in life is, and they won't let you buy anything but the proper clothes for that very walk. For example, the sales force in the Frances Waterbury shop on East Sixty-First Street is very firm about not letting its customers buy the wrong thing. The sports clothes are particularly good and, while not expensive, do not wear a cheapish look. An English tennis dress of *lavable* silk had a lot of flare from the knee down—but not very far down, because English tennis dresses are short. A navy-blue knitted sweater-suit had a short coat with that round draw-string neck which Vionnet goes in for so successfully; the skirt had a fine knitted band at the top, so that it fitted with that much-coveted snugness. Another dashing sweater-suit in lipstick-red was made of a babyish angora wool, soft and light and fine. The evening and daytime clothes are worthy, too; in fact, it's a spry little shop—and not expensive!

• If you have always had a dormant longing to own a French bed, now is the time to indulge that longing. Hale's, on Madison Avenue, has innumerable authentic copies of French beds of various periods. There are Louis-fifteenth beds with upholstered head- and foot-boards (it's possible to have a choice from among forty or fifty damasks), costing about \$40. Full-sized, bow-head beds cost under \$100, and a single swan-bed of the French Empire, just the sort of bed that would make a perfect vehicle on which to swoon, costs under \$30. As for mattresses, do you know how many springs there are in a Simmons' "beauty rest?" Eight hundred of them. When you reflect that two-thirds of your life is spent in bed, that's not any too many, either.

• Jay-Thorp has waved a magic wand over the \$5 bag department. All the bags at that price have a decided twenty-dollar look. Not only are the leathers way above the \$5 par, but the interiors are finished with perfection, and the world knows that the value of a bag is in its insides.

• If the passing of time has a depressing effect on you, the new Telechron Minitmaster will lend a note of cheer. Watching this clock and seeing the seconds pass by in review is most entertaining. Confusing at first, perhaps, but entertaining in the long run. In place of the usual dial and hands, the time is indicated by large distinct numerals, which change once every sixty seconds. The seconds pass by in review on a revolving disk just below the hour and minute numerals. As soon as this disk completes fifty-five seconds, the minute numeral begins to change and completes action to the next numeral, when the second disk reaches exactly sixty. The case is modernistic, and the clock costs about \$10 and may be bought at Altman's.



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Jantzen has created amazing new Molded-Fit swimming suits that fit like another skin—and have actual figure-control to a surprising degree.

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You get more than *waves* in a Eugene Permanent Wave—you get *curls*. Permanent curls—framing the face, softening the neckline, peeping out beneath your hat. Not every waving method can give both permanent waves and indestructible curls!

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ARE YOU A GOURMET?

(CONTINUED FROM PAGE 49)

HERE are the answers to the questionnaire on page 49. Score five for each one that you answer correctly.

1. Simple! Fillet of Sole Véronique marries the grape to its sauce. Bombay duck is that dried fish always present among the army of condiments that accompany curried chicken. Freshly grated horseradish with whipped cream gives you a marvelous sauce for tongue. Stilton cheese put up with port is something very special.

2. Give them to the guests by all means—presuming that the guests are sophisticated enough to know that corned-beef hash is a star on the menu of the smartest Paris parties; that nothing is better after the theatre than scrambled eggs; and that baked beans are the most popular dish at a bountiful buffet.

3. (a) An herb used in salads and soups. (b) Little Japanese biscuits that taste not unlike salted nuts, are served with cocktails, and are made of seaweed. (c) A mixture of fish, rice, hard-boiled eggs, and parsley, served as an entrée. (d) A variety of

French bun. (e) A Russian soup made with cabbage among its ingredients, coloured red with beets, and served with sour cream. (f) A minute member of the onion family, often found in good salads. (g) A de luxe version of the alligator-pear nurtured in California. (h) An herb with which vinegar is flavoured.

4. (a) An Egg Benedict sits on a slice of ham on an English muffin and is modestly covered with Hollandaise sauce. (b) An Egg Florentine has formed an alliance with spinach. (c) A Spanish omelet is an omelet concealing a tasty mixture of onions, tomatoes, and seasoning. (d) Eggs à la Reine appear masked with a cream sauce in which there is chopped chicken.

5. We feel like going home. Give us bread and butter, cut in very thin slices, English style, paper-thin sandwiches, or toast and marmalade with our tea.

6. (a) Before. (b) After. (c) During the fruit course. (d) Before. (e) During. (f) After. (g) After.

7. Fruit (Continued on page 76)

THE SUMMER MARKET

(CONTINUED FROM PAGE 52)

is certainly not much for a really fine piece of sculpture.

The Europa-and-Bull phantasmagoria, (at the center, right, on page 52), a stencil by Gino Severini, is also at Weyhe's and sells for about \$10—a sum that does not usually buy charming colour and gay design.

At that same haven of accessible art, you can acquire any amount of original lithographs by well-known artists at from \$2 to \$10; Dürer wood-cuts at from \$20 to \$75; a Rembrandt etching, around \$75; Blake, Cézanne, Corot, Gauguin, Goya etchings and aquatints ranging at from \$10 to \$60; not to speak of Daumier and Toulouse-Lautrec at equally low prices; a signed first-proof etching by Cruikshank on the subject of drinking, for around \$40; and any amount of sporting prints (for country dining-rooms) and Audubon prints well under the \$100 mark.

The eerie landscape with the dead white trees, on page 52, is by Adolf Dehn, whom we described in the last issue as one of the most brilliant black-and-white observers and satirists in the country. This particular drawing, so fraught with the lonely stillness of lake-country, can be had for approximately \$50 at the Macbeth Gallery, where most of Dehn's work is available.

Marie Sterner is very proud of her Picart Le Doux water-colours, one of which is inadequately shown on page 52. Inadequately, because no camera can catch and hold this Frenchman's rich and sensitive colour. All it can reflect is mood, and a tender disposition of shapes. Picart Le Doux is popular here and in Europe with those who like the freshness and freedom of contemporary art, but shrink in terror from its more brutal manifestations. Price—around \$50.

The Downtown Gallery also has accessible treasures, in the form of old American folk-art—poodles, lambs, deer, in pottery and plaster and wood,

delightfully painted—and new American art in the shape of lithographs, drawings, and water-colours by the better-known native lads and lasses whom Mrs. Halpert fosters in her Thirteenth Street stronghold—Sheeler, Zorach, "Pop" Hart, Kuniyoshi, Brook, Bacon, Ernest Fiene, et al. We remember particularly some charming Goldthwaite lithographs costing in the neighbourhood of \$15 (of donkeys and pickaninnies and such) and a very-old-American poodle with a funny face in the \$40's. Most of the other Americans seemed to cost more than our limit.

Up-town again, in Gallery Row (Fifty-Seventh Street), you can saunter into Ferargil's and pick up a very handsome large print of a famous horse by John Ward (1824) for about \$75; dramatic and vital lithographs of circus subjects by John Steuart Curry, at from \$10 to \$20; charming, serene water-colours of Biarritz and Étretat sea-coast by an English artist, Julius Delbos, for from \$50 to \$75 (new lows); and coloured monotype starting at around \$50, of polo and race-track subjects, full of life and veracity, by the popular American painter, Randall Davey.

We used to rail incessantly at the ridiculously high prices the painters of to-day put on their work; and infuriate them by mildly suggesting that they might sell more if they charged less. The depression, fortunately, had more influence than we did. Dealers and artists have been forced at last to meet the impoverished and art-timid public half-way. And the result, we are convinced, will be more sales, more interest, and far more joy in possession. People will learn that it is more exhilarating to walk home with a fresh new water-colour under the arm, or a fine etching in the portfolio, than to gaze hopelessly and reverently at \$10,000 canvases hung in red velvet rooms.

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ARE YOU A GOURMET?

(CONTINUED FROM PAGE 74)

compote, except when accompanied by some one under seventeen. (Bombe Surprise is definitely fattening.)

8. We'd rather not say.

9. Canapés accompany the cocktails and are never served at table. Hors-d'œuvres are a first course at luncheon.

10. Tomato-juice is a grand substitute for liquor for the pious and the portly; a beginning for luncheon; and good to sober up your young men (and very efficacious, in case you've never tried it).

11. Our guess is—at the Elks' Annual Get-Together or the Ladies' Friendly May-Party. Never, thank goodness, at the parties we go to.

12. (a) A superior stew of meat or fowl, vegetables, and seasoning. (b) A highly seasoned dish of rice and meat. (c) A mould of meat or fowl in aspic. (d) Like a ragout, but usually made of minced game birds. (e) A roast—usually of a whole animal and often held outdoors. (f) More rice—the Italian version, usually coloured with saffron. (g) A little fritter made with fruit.

13. Cutting lettuce.

14. (a) Italy. (b) France. (c) Sweden. (d) England. (e) Alsace-Lor-

raine. (f) Germany. (g) England.

15. When wild duck is served. Blood should be seen at the slice of the knife. (The duck should be baked for eighteen minutes in the hottest possible oven and served with wild rice and melted currant jelly. Epicures eat only slices from the breast.)

16. Béchamel sauce is a dressed-up cream sauce for boiled fish or fowl, and sauce Maître d'hôtel is drawn butter with lemon-juice and parsley. Sauce tartare is mayonnaise with trimmings of capers, finely chopped parsley, chives, chervil, and, if desired, tarragon leaf and sour pickles, squeezed dry; and sauce vinaigrette is French dressing with trimmings of chopped pickles, parsley, chives, tarragon leaf, capers, and (if you like) finely sliced olives.

17. You put sherry in green-turtle soup, sauces for fish, brown sauces, and similar dishes. Brandy improves fruit compotes, crêpes suzettes, sweet omelets, cerises flambées, and other sweets.

18. At luncheon or supper.

19. Balance.

20. Why bring that up?

STAGE

(CONTINUED FROM PAGE 53)

walking-stick—Lizzie killed both with an axe. The love-interest and the motif for the murders are, if not invented by the authors of the drama, certainly "heightened" by them.

Written by John Colton and Carlton Miles—based on a play by William Miles and Donald Blackwell—it strives frequently for theatrical effect, creaks in many places, is too extreme for conviction in others, is often not sharp enough, but on the whole it is tense, cumulative, and affecting. It catches and conveys the charm of a charming period. That is due in no small degree to Robert Edmond Jones's lovely and true costumes and setting and to the direction of A. H. Van Buren. And to the work of such experienced actors as Janet Young, Robert Harrison, and William Ingersoll. Helen Claire, Eleanor Hicks, and John Morrissey also contribute much to the play.

"LITTLE OL' BOY"

Another asset of the late season is "Little Ol' Boy," the initial dramatic work of Albert Bein. It tells with feeling and sincerity a simple, if violent story of boys in a Middle Western reform school. As a play, it has many and obvious faults, but its indignant fervour more than compensates for them. The spectator would have to be all but impervious not to be deeply moved by it. It may, however, be too "drab" for popularity.

Bein employs the white-and-black method of the old—and not a few new—melodramas. His people are all good or all bad. And he is so determined to expose the inhuman cruelty of the reform school that he abandons selec-

tiveness, leaves out nothing, and repeats much. As a consequence, the first half of his play is overburdened, not infrequently monotonous, and, as one ponders it during the entr'actes, seems a monotone. But the second and third scenes of Act II. and the first scene of the last act are thrilling, colourful, vividly alive. The final scene could easily, in fact profitably, be dispensed with.

So could the "female interest." It consists of the wife of the master and her affection for Robert Locket, the inmate who is killed at the end of the second act. It contributes nothing to the tragedy, is evidently dragged in in order that there may be a woman on the stage.

Burgess Meredith, who played the Duck, the Dormouse, and Tweedledee in Eva Le Gallienne's "Alice in Wonderland," this autumn and winter, enacts the leading rôle in "Little Ol' Boy," that of an aggressive, strong, turbulent, faithful, roughly tender young fellow—a leader by nature. Meredith brings out all those qualities triumphantly, skilfully, without compromise. Others in the long cast, which has been admirably directed by Joe Losey, who do exceptional work, are John Drew Colt—son of Ethel Barrymore—, Edward Craven—nephew of Frank Craven—, and Edwin Philips.

"MAN BITES DOG"

This is a farce about a tabloid newspaper, and it is cheap, tricky, inordinately repetitious. The production lacks the wild, swift tempo that alone might make it passable entertainment.



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A SUNBACK model of Shir-O-Shakkar, an entirely new kind of seersucker by Lorraine. A two-piece model with a blouse that ties on the shoulder and has a "ted bottom" to eliminate bulky undies. Pleats in the skirt allow plenty of freedom. Sizes 12 to 40.

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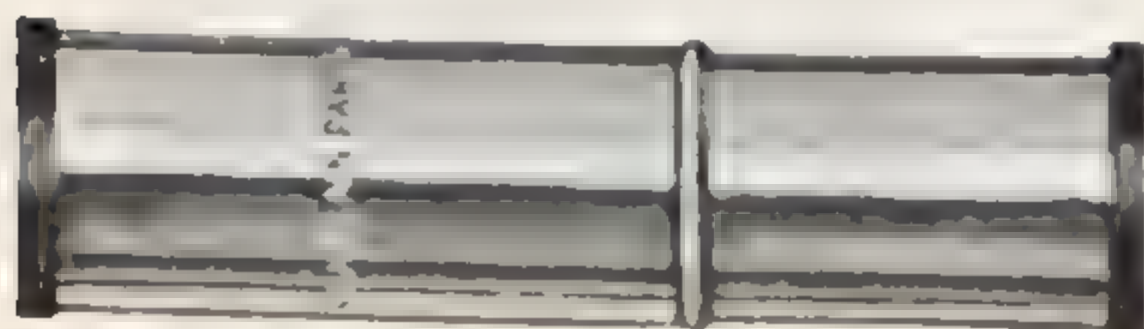
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INSIDE LOOKING OUT

(CONTINUED FROM PAGE 31)

their eyes open and steer around.

"What beats me is the way the sub-debs dance—sticking their fannies out, or the boys pushing them away from them, and talking. They don't seem to get the point of dancing. They just walk around, kidding.

"It's only the sub-debs and the sporty type of college girl that dance like that, holding off, sort of. Nearly all the rest give themselves right up if they have half a chance.

"The older the couple, the less vanity they have. It beats me the way some old dodos trot around making fools of themselves.

"Of course, things repeat themselves night after night, and nothing's new in this game; but I still get a kick out of swell-looking couples who are crazy about dancing and who have some imagination about it. It's the bored ones and the ugly ones I hate.

"They insult the music," said the dance-orchestra leader, and broke into a Hungarian Rhapsody.

THE DRESS-MODEL

"God, it's good to sit," sighed the elegant model, sinking on a settee. "Sometimes I think it's the one thing we live for, in this racket."

Instinctively—and although she was not on parade—the model smoothed her auburn hair, arranged the neckline of her short satin wrapper, and conspicuously crossed her long legs. With her mouth closed, she was flawless; open, a certain cheapness of intonation betrayed her.

"Society? Oh, it's hard to say. When I feel good, I don't mind 'em, and when I feel lousy, I hate 'em all.

"Anyhow, they're different, naturally. The shorter time women have had money, the snottier they are. The older swells—you know, the old New York families that started getting their clothes here 'way back in the 'Eighties—well, they're pretty good. Not chummy, exactly, but polite to you.

"But the women who aren't used to their money treat you like dirt. When they don't like a dress, they blame it on the model and say, 'What did you bring that awful thing out for? I wouldn't be seen dead in it!' One woman did that just yesterday—and the joke is, she used to be a telephone girl at the next desk to my sister before some South American coffee-bozo stumbled on her. Now, if she meets you in a speakeasy, she don't recognize you.

"Of course, it's a lot of fun when the men are along. It don't happen often, but, when it does, Oh boy—! About a week ago, I had a private riot here. A man walks in who I'd just been out with the night before—a swell fellow. I've known him a long time. Well, he walks in with his wife—and did I die? I'd never seen her before. She was buried in silver foxes and had a face so hard you couldn't crack it open with a pickaxe. No wonder the poor guy went out with me. She had a rotten figure, too.

"Well, I look at him, and he looks at me, and neither of us twitch a muscle. But the wife wasn't too dumb to see that I looked a darn sight better than she did, so she turned a glass eye on everything I wore and made a

face as if the clothes smelled bad.

"Of course, to women a model's just a stuffing for a dress—they never see your face. That's why it's more fun with men—they get a personal angle, sort of. But they don't come in here much. Where I used to work, there were lots of men—we'd always show them the gowns first. Funny, we always brought out the red ones right off. They love red. And, after that, white and black. And they go haywire over anything like black lace over pink. Anyhow, a man don't really care what a woman wears, so long as it fits pretty tight.

"Some of the dresses we have to wear give us a pain every time we walk out in 'em. I remember one cock-eyed thing I had to wear last year, all pink ruffles with a big sash—gosh, I could have died every time I showed it. Makes you feel like a damn fool.

"Then you get crushes on dresses. Some of them, you always feel like a knock-out in."

The model yawned, shifting from one hip to another, recrossing her legs.

"God, how bored you get, though. Sometimes I could yell out loud, I'm so bored. Hours when no one comes in, at all. Of course, there's a regular sitting-room for us models, with couches and bridge-tables and magazines—but even then you get bored.

"One thing you have to learn, being a model, is to control yourself—hide your feelings. No matter how rude some customer is to you, no matter how often she calls you back or picks at your dress or makes insulting remarks, you got to keep cool and show nothing. Of course, we have ways of high-hatting, too. They're not the only ones who can stick their nose in the air. . . . And then, Oh boy, what we don't say about the customers when we're together! We pull 'em apart and play football with the pieces—if they're nasty, that is.

"Joke is, some of us are much better educated than the society people that come in here. That dark girl there—Yvonne—she speaks three languages and knows a lot about art. And there's a girl in the Junior Misses who can tap-dance like a dream. . . ."

THE THEATRE USHERESS

The usheress was small and spare and had a pinched, white face, crudely made-up. Her bleached hair, rigidly corrugated, was deadlier than straw.

"They're rude," she said. "Society people got no manners. At least, the kind that go to the theatre. And the sweller they are, the ruder they get. They come in half an hour late. They don't care who they step on. And them that are already sitting don't get up. So the ones that come in late can't get past their knees; and they brush up the hair of the people in the row ahead—and they turn around and stare. And everybody's sore. I'll say they're rude.

"Oh, sure, there're some decent ones now and again—the old fellows and their wives—you know, old type, sort of like the English lords in movies. They're stiff, but they're polite. And the very young ones aren't bad. They're crazy, (Continued on page 79)



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INSIDE LOOKING OUT

(CONTINUED FROM PAGE 78)

but kind of nice. They haven't got sore at the world yet, or bored. It's the bored society that gets my goat—smart people around thirty or forty. They barge in when the first act's nearly over, all pretty tight, and make wisecracks during the play. If I were an actor, I'd kill 'em. And the women have such hard faces—Gee!

"Honest, how do women who don't work get so baggy and lined in the face? Some of the society dames are done for at thirty, and their make-up don't help. It's because they got nothing behind the pan, that's why. And they're spoiled.

"It's funny, when I see rich people I feel different ways. When a handsome young feller walks down the aisle with a beautiful debutante, all in white furs with gardenias, sometimes I feel so sentimental I could cry. 'What do they know, they're just babies!' I say to myself. I could tell 'em a thing or two. And then they sit holding hands, looking goofy. Half the time, they don't know what play they're seeing. When I'm tired—been on my feet all day—I get sore at them, though. Makes me bitter, seeing people nowadays who don't have to worry. But even then, I'd rather have 'em young and pretty than old and bored.

"I don't know what's worse, a pouchy old broker with his wife or with some blonde. He's bored stiff with his wife, don't talk to her, and his eyes grow watery over the legs of the maid in the show. The wife's worse off, even if she has butlers and diamonds, because she's bored, too, but legs don't give her no pleasure.

"As for the blondes, with orchids—Lord, I wish I knew what men saw in 'em. Nice men, too. Society type, men like Clive Brook, you know, the movie star. They fall for the cheapest girls. I guess it's a line. I'd hate to say what. And they're bored, too—they'd rather be some place else, where it's private. But a man has to take a girl to the theatre, first.

"Anyhow, men fall for women who're on a Lower Plane. Then they can explain the show to 'em in the intermissions.

"Speaking of intermissions. If you heard the dumb things people say, you'd go live in a zoo. Dumb and mean. Gee, they're mean, some of those smart women. Kill any one for a laugh!

"No, almost nobody ever sees me. I'm just a flash-light and a pair of feet, to society. Might just as well not have a face—or anything. Except now and then—some out-of-town feller—you know, alone in the city. It's my hair, I guess. Shines in the dark. . . ."

She laughed, not too sweetly. "They think an usher is part of the show—you can hire 'em, like seats.

"Well, the swell fellows would notice me, too—if I dressed like the women they go out with. It's all clothes, you know. I keep telling myself that. . . ."



*New perfection of skin
greet's you every morning*

NEW self-acting FACIAL WORKS WHILE YOU SLEEP

AT LAST Carolyn Drew has solved the problem of the woman whose skin will not respond to ordinary "cold-cream" methods of treatment, or who hasn't the time to give herself complete facials. Now a new kind of cream has been perfected that brings a new kind of treatment for your skin while you sleep—an *activated* cream. This new "over-night" facial discovery contains certain new ingredients that stimulate the skin a new way. Without even rubbing into your skin, it gives you the stimulating, skin-awakening effect of a regular facial massage—without the skin-stretching, crushing effects of massage, which so often tend to cause wrinkles and flabby, broken-down tissues.

*Smooths, Whitens,
Refines Marvelously*

Simply apply Carolyn Drew Over-night Facial Cream to your skin before you go to sleep. Follow this treatment for several

nights in succession. By gently stimulating the skin cells, you will find it has produced a new whiteness—a new smoothness. Blackheads—roughness and redness have been gently coaxed away. The skin itself is finer—coarse pores have been reduced.

*Now Keep Skin Flawless
In Ten Minutes a Week*

And after the first tonic series of these "facials" just apply Carolyn Drew Over-night Facial Cream once a week. It will thrill you to see how perfectly your skin keeps its flawless whiteness and unblemished perfection.

Just ask for Carolyn Drew Over-night Facial Cream at any of the better toilet-goods counters. Make the test tonight.



CAROLYN DREW
EXQUISITE TOILETRIES



SUNDIAL for SOPHISTICATES

A SUMMER BEAUTY GUIDE by helena rubinstein

*Time and youth do flee away
Under the sun's actinic ray*

—and that is why Helena Rubinstein, distinguished beauty authority, brings The Sundial to sophisticates who simply will bask in the sun, whether or no!

IT IS LATER THAN YOU THINK—

points out The Sundial—time to begin this daily beauty treatment now and follow it all through the summer months. Time to *cleanse* with Pasteurized Bleaching Cream, that cooling, penetrating cream which is more than a cleanser. Not only does it remold the tissues and smooth away fatigue lines, it bleaches away sallowness, freckles, and tan as well. 1.00, 2.00. Time to *nourish* with Youthifying Tissue Cream which awakens the skin, and smooths away fine lines that so often come from squinting in the sunlight. 1.00, 2.00. Time to *tone* with Skin Toning Lotion, the cooling, refreshing tonic astringent which closes pores, refines skin texture. 1.25, 2.50.

TIME AND TIDE WAIT FOR NO WOMAN

You cannot rule the course of the sun, nor make the waves turn back, but you can keep cool and exquisite—no matter what the temperature—if you follow the course of summer beauty procedure pointed out by Helena Rubinstein. When you are going motoring, golfing, or to the beach in those sunbright hours, it is time, points out The Sundial, for Helena Rubinstein's Sunburn Oil which will guard your skin from burn-

ing, and from freckles, and at the same time give it an even, becoming tan. 1.00. Time for Sun and Windproof Cream, the concentrated out-door protective for prolonged exposure. 1.00, 2.00. Time for Helena Rubinstein's Youthifying Foundation Cream (Weather-proof) that safeguards the skin, gives a smooth, cool, lovely finish. 1.00.

LET THE SUN SHINE

—but *not* your nose! It's unseemly, sophisticate! And time, points out The Sundial, for Liquidine, which instantly removes "shine" from nose, forehead and face, corrects oiliness and refines the pores. 1.50.

BETTER LATE THAN NEVER

If you have been a careless sophisticate The Sundial points to Helena Rubinstein's Sunburn Cream—to be applied *after* exposure to the sun. It prevents blistering and soothes sunburned skin. And oh, the refreshing coolness of Astringent Tonic, any time of day . . . many times a day. It's as refreshing as a sea breeze. 1.00. And Water Lily Deodorant Talcum is like a misty veil of loveliness. 1.00.

*Let others tell of rain and showers
I record the sunny hours*

says The Sundial, pointing out to the sophisticate, Helena Rubinstein's new Summer Beauty Kit which contains seven beauty preparations and cosmetics. Complete, 5.00.

SEE THE RAINBOW

—Helena Rubinstein's newest vanity, which, The Sundial points out, is the smartest, most

unique vanity that has ever come the way of sophisticates. It's circular—in two-tone and three-tone rainbow colors. There's a red one, and a green one, and a yellow-and-white one. Rainbow Double Vanity with compact powder and compact rouge. Choice of powder in Peachbloom or Rachel. Choice Red Raspberry rouge or Red Geranium. 2.00. Rainbow Loose Powder Vanity and Rainbow Compact Powder Vanity, each, 1.50.

SUNBEAMS AND MOONBEAMS

may cast their shadows across your face, but if you are wearing Helena Rubinstein's make-up, they will reveal exquisite summer loveliness. For daytime, Sunproof Beauty Powder which contains special ingredients to counteract the actinic rays of the sun. 1.50. Waterproof Rouge en Creme. It stays on, once it is on—day or night, 1.00.

TAKE TIME

at least once a week, The Sundial points out, to go to the Salon of Helena Rubinstein for a beauty treatment. Visitors to the World's Fair are cordially invited to Helena Rubinstein's Chicago salon, the rendezvous of smart women. Even if you do not have a Salon Treatment, have—without cost or obligation—a Skin Analysis and an individual Personality Make-Up.

Helena Rubinstein's Beauty Preparations are on sale at smart stores and at The Salons.

Note: Prices on some items slightly higher in Canada

helena rubinstein

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THE CONDÉ NAST PRESS GREENWICH, CONN.

It's towel time

• Take us—say the **BIG WHITES**

• Take us—say the **SMALL BRIGHTS**

WELL, think what the Big Whites will do for you, out there . . . whether your passion is swimming or sailing or just sand-sitting or what. They know how to handle all the heavy work you assign to towels on holiday. They'll drink water like fishes—dry out in no time—stay soft and fresh and sweet and new, no matter what. Notice, too, that Cannon whites are smart, even in the simple stripe borders . . . perhaps just the balance you want for that dizzy new swim suit.

Yes, and you'll be needing a little more startle in your sea-going towels—an accent of brilliance to wear as a cap and a scarf and a sun screen. Then look at those bright, brave ideas in new all-over


designs—ship anchors, daisies, ponies and such. See their clear happy colors. Feel their softness, their usefulness. . . . Why muddle through without two or three flashes like that! "Buy us. You've still a dollar left"—they plead.

So there. You must have some of these and some of those. Big Whites for action and Small Brights for attraction. Please take plenty. Their new prices (at all the good stores) are amazingly low. The Big Whites pictured cost from twenty-nine cents to a dollar each—the Small Brights twenty-nine to fifty-nine cents. (And don't you wish all such luxuries were as easy to have!) . . . Cannon Mills, Inc., 70 Worth St., New York City.



cannon towels

P. S. **CANNON SHEETS** have as many fine points as Cannon towels. They are made of selected, strong, swan-white cotton—beautifully finished. There's a better-buy Cannon sheet in every price class, for every bed. Find the Cannon label. It always means more-for-the-money.



"YOU'RE RIGHT, DIANA,
THOSE BETTER
TOBACCOS IN CAMELS
ARE Milder..."

**Camels are made from
finer, MORE EXPENSIVE tobaccos than
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Jewels and Silverware by Cartier... Flavor and Mildness by Camel



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